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JAMES HUNTER'S BOOK OF INDOOR ENTERTAINMENTS

JAMES HUNTER'S BOOK
OF
INDOOR ENTERTAINMENTS

With decorations by
CONSTANCE DAHL

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PREFACE

A PREFACE to a book of this type may seem to be rather unnecessary, but, if you will bear with me for a few moments, I would like to mention one or two details with regard to the book's contents.

(1) It has been my endeavour to include as much as possible of the many sides of Indoor Entertainment, and at the same time, to present it all in a way which will involve little or no cost in addition to the initial outlay incurred in purchasing the volume.

(2) With regard to the "Party Games" chapters, I have tried to bear in mind not only the small house party both for grown-ups and the kiddies, but also the fairly large gathering held in hall and gymnasium. I must leave it to the discretion of the games leader to decide what games are most suitable for the particular party on hand.

(3) Contract, Auction, Chess, Draughts.

The broad outlines of these games are included in their appropriate chapters. It cannot be denied, however, that these games have become highly specialised and so, while I hope I may attract the beginner to "get a grip" of things, through the sketches contained in this book, I have much pleasure in recommending the following bibliography to those readers who desire to advance to a marked degree of efficiency in the subtleties of these most fascinating games :—

CONTRACT BRIDGE :—

Contract Bridge Red Book. CULBERTSON. Faber. 7s. 6d.

Contract Bridge in Twenty Minutes. THORN. Eyre and Spottiswood. 1s.

AUCTION BRIDGE :—

Auction Bridge Complete. WORK. Putnam. 7s. 6d.

Auction Bridge. MANNING FOSTER. Waddington. 1s.

CHESS :—

Fundamentals of Chess. CAPABLANCA. Bell. 10s. 6d.

Chess Openings. EMERY. Link Ho. 1s. 6d.

Chess Endings for Beginners. BLAKE. Routledge. 1s. 6d.

DRAUGHTS :—

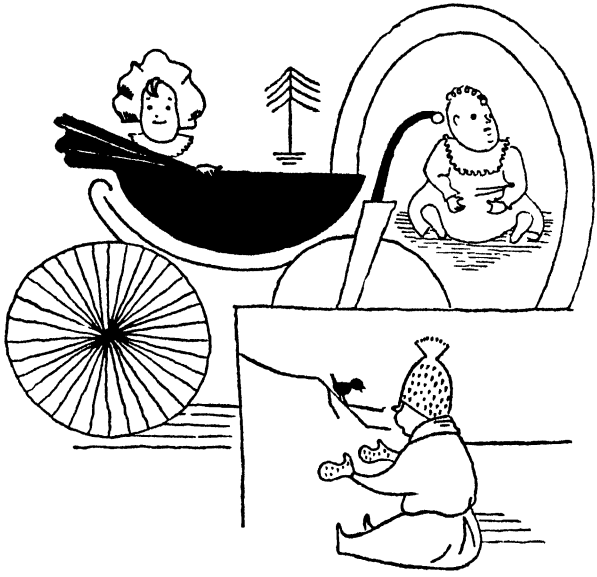
Draughts. DUNNE. Routledge. 6s.

Hill's Pocket Manual of Draughts. Marlborough. 1s.

(4) The fact that the book is subdivided into two sections—one mainly for Adults and the other mainly for Children—does not preclude either class from exploring the realms of the other. Probably the older children will find much to amuse them in the Adults' section, while, equally probably, those grown-ups, who have not forgotten what it is to be young, may find considerable fascination in the "Nursery."

(5) To avoid clumsy repetitions, I have adopted the masculine pronoun form throughout the book.

J. H.



1 BREAKING THE ICE GAMES

ONCE your party "gets going" it is, as a general rule, not a very difficult job to keep it going. The start, however, is sometimes rather a ticklish proposition. In this chapter we offer you some excellent "tried favourites" which can be guaranteed to break down that often unassailable wall of shyness and strangeness, and introduce your guests to each other with more congenial and more lasting methods than merely the conventional and formal handshake.

1. GOOD EVENING

The staid handshake is certain to provoke hilarity if treated thus. Form your guests into a circle facing

inwards. Now start off yourself advancing to the right shaking hands with each guest in turn and greeting them with " Good Evening " or " Glad to see you," etc., etc. Immediately you have shaken hands with the first person he falls in behind you and follows your example. The second person you greet will likewise fall in behind and so on you go with an ever-increasing line behind you. It can readily be seen that ere long everybody will have shaken hands with everyone else and the party will be well and truly " mixed."

2. PAUL JONES

Should the space at your disposal permit of dancing, an excellent opening will be provided by " Paul Jones." Arrange the ladies in one circle and the gentlemen in another circle outside the ladies' circle. Let the orchestra or gramophone set up a lively march, at the commencement of which the ladies will commence to march round in one direction while the gentlemen march round in the opposite direction. Once the circles are revolving satisfactorily, let the music suddenly cease. The gentlemen now take as partners the ladies standing beside them, whereupon your music can be of any ballroom type. After a space, let the music resume the march. The partners break and the circles re-form and so on we go till most people will have met one another.

3. AFFINITY CARDS

Quite a good dodge to pair off your guests at the commencement of your party is to use Affinity Cards. Take a pack of cards—an old one will do—and halve as many cards as you have pairs of guests. Shuffle well the top halves and issue one to each lady as she arrives. Repeat this with the bottom halves for the men. And now set the ladies and gentlemen trying to find " their

better halves." This process automatically provides partners for the opening dance or game and prevents that awful silence which generally follows the request to "take partners for . . ."

Another method of working this same idea is to prepare beforehand pairs of slips of papers. One slip might have "Jack" written on it and of course its partner would be "Jill." You could invent other pairs, e.g. Little Miss Muffet, and the Spider; Beauty and the Beast.

4. POSTCARDS (FIRST VERSION)

Make a selection from your collection of pictorial postcards, e.g. fairly well known views or people. Remove the name from each postcard. Number each postcard on the back and give each guest a piece of paper with numbers thereon corresponding to the number of postcards. The game is for each person to examine the array of cards and see how many he can recognise. As he recognises each he should write its name on his paper opposite the number which he found on the back of the card. After a prescribed interval, call a halt and then award each guest one point for every correct identification. The one with most points wins. (You will be well advised to prepare beforehand a paper for yourself with the titles opposite their appropriate numbers.)

5. POSTCARDS (SECOND VERSION)

Another means of using postcards in this connection is as follows. Halve a number of postcards and number the backs of the top halves and letter the bottom halves. Prepare a slip of paper on which you have the halves properly associated, e.g. No. 1 should go with D, No. 5 should go with A, etc., etc.

Shuffle each section of halves and arrange one lot

at one end of the room, the second lot being arranged at the other end. You are now ready for your guests to arrive.

Give each a slip of paper and a pencil. Each player now has to pick a " half " from one end and find its other part at the other end. Once he has completed a card, he makes a note of number and letter on his paper. He now tries to establish the right connection between another letter and number, and so on. After a reasonable time stop, and the winner is the one with most completed cards.

6. WOWFF !

Should you desire to startle, and at the same time amuse, your guests in the event of an embarrassing silence occurring, here is an effective means of doing it. Choose a guest and inform him unobtrusively that a prize is being awarded to the one who shouts " Wowff " first and loudest on a certain cue being given later on. The cue you might say is, " I wonder what we'll do next." You had better also tell him that you are telling each guest this information as quietly as you told him and ask him to " keep it dark " so that it will come as a surprise. Then, if and when you feel the symptoms of restraint developing, say quite naturally, " I wonder what we'll do next." The company is certain to be convulsed when of a sudden a whole-hearted " Wowff " shatters the silence of the room. It is very probable that the guests will now be restored to a suitable frame of mind for more play and the restraint will have vanished.

7. WHO IS IT ?

Ask each guest to bring with him a photograph of himself taken when he was very young, say at any age up to ten. Take these photographs as the guests arrive and number each on the back. Now invite your guests

to look at your picture gallery and have a competition to find out how many people can identify the photos properly. As in previous games, they can write down the name of the person on a slip of paper opposite the number on the back of the photo.

8. TOWNS

When inviting your guests to the party you can prepare the ground for this game. Ask each one to attach to his lapel (or some other such feature of dress) a diagram or device to represent a town (e.g. a cork would be very obviously Cork ; $\frac{\text{L}}{\text{DON}}$ is clearly London. More subtle forms are desired). Issue to each guest a slip of paper and the game is to " spot " as many towns as possible.

9. FEED THE BRUTE

This is not so much a game as it is an amusing spectacle. Select two good-humoured guests and blindfold them. Let them sit on the floor facing each other with knees touching. Give each one a bowl of broken biscuits. He will hold this in his left hand while he holds a wooden spoon in the other. On the word " go " each begins to " feed " the other by dipping his spoon into his bowl and endeavouring to steer a spoonful into his partner's mouth. Needless to say the meal is hardly successful from the diners' point of view but it is exceedingly funny for the onlookers.

10. A TOUR OF THE GALLERY

A little ingenuity on your part can provide a most enjoyable send-off to the evening. Pre-arrange a mock " Art Gallery " of some twenty-five exhibits. Draw up several copies of a catalogue showing the numbers of the items and their names (e.g. Item 1—Departed Spirits

[i.e. one Whisky Bottle—EMPTY]. Item 2—The Swimming Match [i.e. a match floating in a basin of water].). Keep the "Gallery" locked.

During the small talk at the beginning of the evening, you could discuss your "private art collection" with your guests and try to arouse some curiosity to see it. If you talk seriously it is extremely probable that you will delude your guests. The time is now ripe to hand out your catalogues and escort your guests to the "Gallery." Provided you have been ingenious enough, your hoax should provoke much amusement.

11. WALKING THE PLANK

Lay out on the carpet a length of tape, say the length of the room. Now ask each person to start at one end and walk to the other on the tape, the whole time looking through binoculars turned the wrong way round. The contortions and poses which result are very ludicrous.

12. GUESSES

This can be worked in the form of a competition to test your guests' ability to estimate weights, or lengths or numbers, etc.

Collect a number of suitable articles and give each guest a paper on which to record his estimates. Such articles would be very suitable:

the number of envelopes in a pad,
the height of the room,
the weight of a bag of sugar,
the length of a ball of string,
the weight of a ball,
the number of lumps of sugar in a cup, etc., etc. Of course it is advisable that you should have an accurate list at hand so that the winner can be found quickly.

13. MY OPINION IS——

A most effective means of getting your guests interested in each other is as follows. Arrange ladies and gentlemen alternately in a ring around the room. You stand in the centre with a written list of topics on which easy conversation should be forthcoming. Announce your first topic, and immediately each gentleman must offer an opinion or begin a discussion on that topic, with the lady sitting on his right-hand side. After an interval (the length of which you can vary as circumstances suggest) declare a change. Each gentleman now advances one chair round the ring. You announce your second topic and each gentleman once again begins a conversation on the topic announced, but this time of course he has a new partner.

Use your own judgment as to the duration of this feature. Try to make your topics as provocative as possible, e.g. a recent film or play, some outstanding novel, Spring Cleaning, etc., etc.

14. ALICE, WHERE ART THOU ?

Arrange your guests in pairs and allow a brief space for each man to " have a good look " at his partner. Now ask the gentlemen to leave the room. Blindfold each man and then lead them back to the scene of action. Meanwhile the ladies have moved about from their former positions. The fun commences as the men try to locate their partners. The men may talk but the ladies may not.

If you like you could give each lady an animal's name and permit her to make two of her animal's calls to aid her partner in his search. These names, of course, should be arranged before the men leave the room.

The winner is the one who first finds his partner, but of course, there is no need to stop the game then if the fun is good.

15. SELF-STUDY

Prepare beforehand a number of slips of paper on each of which you write the name of some outstanding figure, e.g. Julius Cæsar, Francis Drake, Queen Elizabeth.

Pin one of these on the back of each guest. The guests then buttonhole each other and try to establish their identity by questions the answers to which must be "Yes" or "No."

A conversation might go something like this:

A. Am I a man?
B. Yes; am I?
A. No; did I live B.C.?
B. Yes; am I still alive?
A. No; was I a Roman?
B. Yes; did I live last century?
A. No; am I Julius Cæsar?
B. Yes.

Of course it will not always be so easy to discover who you are as A apparently found it.

At this stage A goes to his host or hostess and tells that he has made the great discovery. He is awarded one point for so doing and is given a new "label."

The winner is the one who makes most identifications.

16. FOLLOWING UP THE THREAD

Preparations for this most amusing game must be well made before the party commences. Thread several different lengths of string under doors, through keyholes, under carpets, through chair legs, etc., etc., and make all have one common ending, say fixed to the leg of a solid table. Hold the other end of each string in your hand and then give one string to each guest. Each one must now set off to follow up his thread. The winner is the one who finishes first at the end of his string with all his string rolled up in a ball.

17. BRITISH TOWNS

If you would like to give your guests an interesting poser, try this. Before the party, prepare several copies of say twenty clues, each one bearing on a British town. Give each of your guests one copy and set them to spotting the towns. You could arrange a time limit if you so desired. A list of suggestions for you :

1. Goes first—Leeds.
2. ALL CRIES (anagram)—Carlisle.
3. A nail ; a car—Bradford.
4. Graham of Claverhouse—Dundee.
5. Part of the body ; a puddle—Liverpool.
6. An enquiry about one of the family—Motherwell.
7. A rod ; a tier—Barrow.
8. Five hundred extra—Dover.
9. Arouse ; a park—Wakefield.
10. Silent ; ability ; a preposition—Dumbarton.
11. Not a fresh breakfast—Oldham.
12. Fifty on ; ten times that on—London.
13. Journey on horseback—Ryde.
14. A bird ; brine—Swansea.
15. Part of a ship—Hull.
16. A cleric ; N. Zealand town—Bishop Auckland.
17. Trot ; inter—Canterbury.
18. A cot ; a river crossing—Bedford.
19. A direction ; a wine—Southport.
20. The lightest town—Ayr (not Cork).

18. NUTS

This game is a fine one to establish " the team spirit " among your guests. Divide your guests into groups of say three or four, each group having a leader. Assign to each group the name of some animal which makes a distinctive noise, e.g. cat, dog, sheep, cow, lion. Now ask your guests to leave the room. In their absence

hide a fair number of nuts about the room. Now ask your guests to re-enter and search for the nuts. Only a leader may actually pick up a nut. If one of his assistants detects a nut he must at once emit his " animal " sound and so attract his leader who will then pick it up.

The winning group is the one with most nuts at the end of the game. You can keep in touch with the different leaders and so find out how many nuts have been discovered. Comparing this with the number which you know you hid, you alone will know when the game is nearing an end. If this game does not break the ice, nothing will.

19. ASSOCIATES

This game is somewhat similar in substance to " Affinity Cards " and the variation of " Affinity Cards" already described in this chapter. You know how many things there are which we commonly associate with something else, e.g. a cup and a saucer, a hook and an eye, a pencil and a rubber. Make such a selection, arranging one article for each guest, and parcel up one half of each pair in, say, red paper and the other of each pair in brown. Issue one such wrapped article to each guest and, at a given signal all will unwrap their packets and set out to look for partners or associates. As before, the partners thus obtained would be ready for the opening game or dance.

20. SHOES

Still another excellent way of getting the guests together is to ask each to remove one shoe. Each guest hands this shoe to you and you proceed to give them out in any order whatsoever, a man's shoe to a lady and a lady's shoe to a man. Now there will be some fun as the guests wander about and many trials will no doubt take

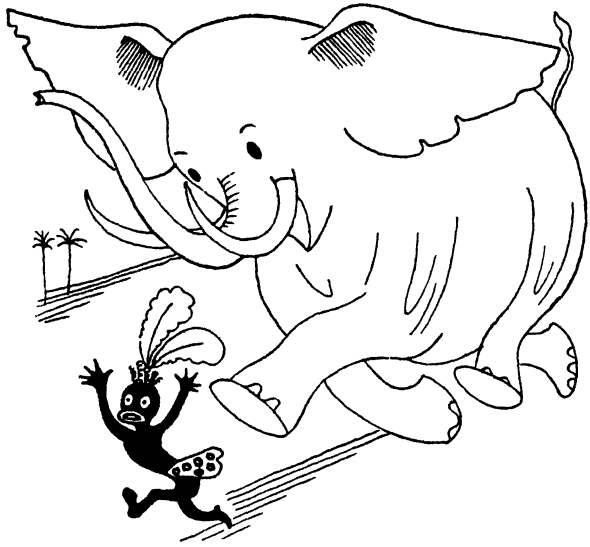
place before each man discovers his " Cinderella " and each girl discovers her " Prince."

21. POST HASTE

As in some of the other games in this chapter, preparation is required beforehand. Take several large cardboard boxes and if possible colour them red. Cut a fairly large slot in the lid of each. Print the name of a town on each box, and place the boxes in different parts of the house. Now prepare some cards addressed to the various towns mentioned on your " pillar boxes." Prepare about twelve times more cards than you will have guests.

After the guests have arrived, give each one a card and a pencil. Tell each guest to find the " pillar box " bearing the same name as the card has, and post the card in it, but before posting, each guest must sign his name on the back of the card. When a card has been posted the guest will return to you for another card, and so on till your stock is exhausted. At first, each guest must hunt about till he finds his " pillar-box " but soon it becomes a memory test to remember the locations of the various boxes. Of course no one is allowed to gather up bundles and post them all together. Every card must be posted separately, a new card only being issued when the previous one has been dispatched.

After your stock is all done, the " pillar boxes " are opened and the winner of the game is the one who has posted most cards correctly.



2 ACTIVE GAMES

1. UP JENKINS

TWO sides having been chosen, they sit on opposite sides of a large uncovered table. The object of the game is for one side to conceal a sixpence—which is moving about among the players of one team—from the other. The game starts by tossing a coin to see what team shall have the custody of the sixpence first. The other team may try all sorts of dodges to find out where actually the sixpence is, but the only person whose commands must be obeyed is the captain of the " attacking " team. If any other member of that side gives a command and even one of the " defenders " obeys it, then the sixpence must be produced and transferred to the opposition when the procedure is exactly reversed between the teams.

The first command is " Up Jenkins " whereupon (if the captain gave the order) all defenders must hold hands above their heads. Then comes " Down Jenkins." The defenders place their hands under the table and pass the coin about. The next order is " On the table Jenkins," whereupon all hands must be slapped palms downward on the table top. (Care is needed not to give the show away with a rattle as the coin hits the table.)

The captain of the opposition now adopts one of two courses :

(*a*) He either " plumps " for one hand hoping that the sixpence is under it, or

(*b*) He may work through the hands under which he thinks there is no coin and gradually eliminate them.

If he adopts course (*a*) and is right, his side score 3 and the sixpence is passed to his side. If he is wrong, then the defending side score 3 and have another shot with the sixpence.

Should he adopt course (*b*) and succeed in removing all hands but one, then he must be right. If, however, he fails to eliminate all, then the defending side score 1 and have another shot.

It will be well to appoint a new captain at every correct discovery or failure. The game is usually one of seventeen points.

One last word—please remember that any member of the attacking team may give a command, but only the captain is to be obeyed. Failure to observe this rule results in the forfeit of the coin.

2. CREEPY-CRAWLIES

This is really just a development of the previous game. In this case after the toss has decided which side shall have the sixpence, that side place their hands under the table and pass the coin about among themselves. All

members of that side should pretend to be passing so that their opponents will have no ready clue as to the situation of the coin. Then the captain says "On the table." The defenders must now place their hands—doubled up into fists—on the table. After a pause "Creepy Crawlies" is called and the defenders begin to advance their hands over the table with movements of the fingers. (It is no easy matter to retain silent possession of the sixpence during this process.) When the hands have advanced not more than two feet—and unless the clatter of the falling coin has given the attacking captain the opportunity to "plump" for a hand—"Stop" is called and the attacking captain may hazard a guess as to where the coin is. A successful "plump" counts 3 to the attackers and an unsuccessful one counts 3 to the defenders who also have another run with the coin.

The game may be played for any pre-arranged number of points.

3. CAT AND MOUSE

Two players—one the Cat, the other the Mouse—are blindfolded and placed at opposite ends of a table which they touch with their fingers. At a given signal they begin to move, always keeping their fingers on the table. The cat, of course, is trying to catch the mouse who is doing his best to avoid being caught. The dodging and the often meaningless moves of the two blindfolded players offer vast amusement to the onlookers who, of course, must remain silent. After a successful capture—touching counts as capture—other two players asume the title rôles and the game is resumed.

It is rather a good idea for the cat and mouse to remove their shoes before the chase begins as this eliminates noisy movement which would spoil their apparently aimless hunt.

4. CATCH THE LEMON

The players stand in a circle, supporting between them a sheet on which there is a lemon. Outside the circle is one player whose aim is to catch that lemon. Meanwhile the remaining players do their best, by raising and lowering the end of the cloth, to prevent him making a successful attack. If—and when—he succeeds, the player on his right is next chosen to try to " Catch the Lemon."

5. ADVICE BUREAU

Each player writes a piece of advice—serious or jocular —on a slip of paper and these slips are then put in a hat. The players now come forward one at a time, tell the company what they think of the advice they are about to receive, and then draw a slip. Each must read aloud the actual words of advice written on the slip he has withdrawn. It will be readily seen that much hilarity will be forthcoming if the players enter into the spirit of the game.

6. FLUFF

Players form a circle and support a sheet between them. Several pieces of fluff or down are now placed on the sheet. At the word " Go " the players begin to blow the fluff about, each trying to prevent any piece alighting on him. Should any piece so alight, that player must withdraw. Truly a boisterous game !

7. STATUES (FIRST VERSION)

Ask all the players, except two, to leave the room· Arrange these two persons in the form of a statue group and impress on them the necessity of being motionless. Now call in one player from outside and explain to him that you are desirous of making a really striking statue.

Point out your efforts to date and ask him for improvements, saying you will accept any suggestions.

He will probably arrange the two figures in some absurd position. When he has done, thank him and ask him to take the place of one of the two and keep still. (The one who has been freed now prepares to enjoy some fun.)

You are now ready to call in another player who in his turn offers his suggestions, and then is made to act as one of the figures, thus relieving one of the two statues.

The game proceeds thus with an ever-increasing number of spectators inside and an ever-diminishing numbers of budding designers outside.

8. STATUES (SECOND VERSION)

Players dance round the room to music which—all have been warned—will stop suddenly. When it does stop all dancers must remain stock-still, no matter in what attitude they may be. People who move or laugh, etc., are disqualified. After an interval the dance is resumed and so on till only one couple remain.

9. POISON SPOT

Place a newspaper on the floor and let the players take hands and form a ring around it. At a given signal the ring begins to move round, each player trying to pull somebody over the paper so that his foot will be put on it. When this happens that player must retire.

If you find that this game is not boisterous enough, form your ring so that every player's back is towards the centre. Perhaps after all, a typhoon is mild compared with this.

10. THE RINGER

Rather a stormy variety of "Blind Man's Buff." Everybody is blindfolded except one who carries a small

bell which he must ring from time to time. The blind man who catches him takes off his bandage and now carries the bell, the previous " Ringer " being blindfolded and joining the band of hunters.

11. RELAY RACE

Place two rows of chairs facing each other and let chosen sides occupy them. At each end of each row there is a bowl. Each leader sits at an end of his row and, in the bowl beside him, there are ten nuts, or pingpong balls, etc., etc. At the signal each leader bends down, picks up the bowl and begins to " feed " his team one ball at a time. The balls must pass from each player in the row to his neighbour one at a time and as each ball reaches the other end, it is placed in the empty bowl. Once the last ball has been put in, the player at that end picks up his bowl and begins to return them along the line in the same manner as they came. The side which empties the leader's bowl and refills it first, is the winner.

Dropped balls must be picked up by the players who dropped them.

12. CHARM

Make about one quarter of the players witches and wizards, who have the power—by touching—of casting a spell over any other player so that he remains motionless in the actual position in which he was touched. The spell can only be broken by another player touching him It is recommended that the witches and wizards have a mark of distinction—an armlet would do.

13. FRENCH BLIND MAN'S BUFF

Players stand in a circle, the blind man being in the centre with a walking stick. The blind man gives the signal for the ring to begin to dance round, and the

dance continues till the blind man taps the ground with his stick. He levels his stick at someone, who must grasp the end. The blind man asks a question which the other player must answer in a disguised voice. Should the blindfolded person identify the voice correctly, its owner now takes the centre, and the game recommences.

14. BALLOONS

Pick two sides and arrange them behind two rows of forms, between which there is a No Man's Land of, say, six feet. At the start of the game each side releases two inflated balloons, and the object of the game is for each side to score as many goals as possible. A goal is scored when a balloon lands on the floor behind one side.

The general means of propulsion are blowing and with closed fists. Standing on the forms is forbidden. For unbridled hilarity this game is hard to beat, especially when we remember that at any time we may have four balloons to deal with at once.

15. BLOW FOOTBALL

At each end of a polished dining-room table set up the goal posts—candlesticks will do. Now pick the sides. The goalkeeper is stationed behind each goal and the others are arranged down the sides of the table, one member of one side being between two of the opposition. Players now kneel so that their chins are on the edge of the table.

A ping-pong ball is placed in the centre of the table and at the sign to start, is "blown-off." The idea of the game is for each side to blow the ball through the opposing goal. Raising the chin above the table or leaning over the table involves dismissal from the game.

16. MANNEQUINS

If for no other reason than the mirth which will surely be provoked, this game is worthy of inclusion as a " Boisterous " game. The males really are the players. Provide each man with a strip of cheap wallpaper, a pair of scissors and a dozen pins. With these materials each " mere male " must essay to make himself a gown.

A prize may be offered for the best attempt.

17. WHOSE VOICE IS THAT ?

Blindfold half the players and let them occupy the alternate chairs in a row. The remaining players now sit in the vacant places. A conductor gives the signal to start a prearranged and well-known chorus in which only the " seeing " players participate. The blindfolded players try to recognise the voice of the singer on their left. At the end of the chorus they state their decision and those who fail remain blindfolded, and those who succeed are freed, their places being taken by the persons recognised. The " seeing " players now take other seats quietly and a new chorus is started.

18. WINKING

The ladies sit on chairs in a circle and behind each chair there is a gentleman. One extra gentleman and chair are included in the ring, this chair being unoccupied. This gentleman tries to entice a lady to come over to his chair by winking at her. A lady thus attracted tries to get away from her chair while her male attendant tries to prevent her escape by grabbing her. Unless when making such an attempt, each gentleman must keep his hands behind his back.

Each successful invitation of course causes another chair to become vacant, whereupon the guardian of that chair attempts to fill it by winking at someone else.

3 MUSICAL GAMES

1. MUSICAL COUNTS

THE players form one ring and move round to music The music stops suddenly and the leader calls out a number. Immediately the players must form small rings each containing the same number of players as the leader called. The leader, of course, should choose such a number as will oblige one or two to fall out of the game for failing to find a place in a ring ; e.g. if there were twenty playing, the leader might call " six " ; three rings would be formed and two players would fall out.

This done the large ring is resumed by those still in the game and this process is repeated several times until only three remain. The number call then is " two." One must fall out thus leaving the two winners.

2. HYDE PARK

This most enjoyable game is perhaps slightly more boisterous than the preceding one. Partners are arranged and chairs are set in pairs throughout the room. There will be one pair of chairs fewer than there are pairs of players.

And now to the strains of some dance tune the partners dance around the room. On the sudden cessation of the music, partners dash for chairs. In this stampede for sitting accommodation it will be well to bear in mind two rules:

1. A pair are deemed to have gained their chairs when one of the two is safely seated.
2. Partners must not break from one another.

One pair must be left out. When they have withdrawn, one pair of chairs is removed and the remainder resume the dance. This procedure is adopted until only one pair of dancers remains.

3. MUSICAL HATS

The players sit in one big circle and all, but one, receive a hat. When the music begins, the players pass the hats on to their neighbours from left to right. The fun will soon be uproarious because there is always one hatless individual. When the music stops, everyone having a hat puts it on his head and the player having none retires. The leader now removes one hat and the game is resumed, and continued till there is only one left.

As in most of these musical games, much diversion can be gained either by a sudden stoppage of the music in the middle of a loud passage or by a gradual diminuendo aggravatingly developing a crescendo just when most players were expecting a stop.

4. MUSICAL RHYME

This game demands happy co-operation between a

reader and the pianist. Before we begin to play, each guest is provided with paper and pencil.

The game, as I describe it here, is based mainly on Scottish Folk Songs and the object is to recognise each tune and write down on our papers the various names. The reader will read the following poem but, whenever he comes to a tune he will stop. Immediately the pianist plays the opening bars of the appropriate tune. Players must be on the alert to spot the air and write down its name because soon the narrative will be resumed by the reader. The winner is the player who writes down most correct names.

(There is no reason why this game should be confined to Scottish airs. I leave it to your ingenuity to fashion a list of English, Irish and Welsh Folk Songs into rhyming form.)

Now here's a tale to puzzle you,
It's really very simple ;
There was a lass all dressed in blue,
Her name was KATE DALRYMPLE.
Her uncle was AULD ROBIN GRAY,
Who owned a granite quarry,
Her cousin was young DUNCAN GRAY
Who jilted ANNIE LAURIE.
They quarrelled by the ROWAN TREE
And next day she was seen
In BONNIE DUNDEE at ten to three
Wi' JOCK O' HAZELDEAN.
Now KATE DALRYMPLE had her ways,
Though mony a lad might try
To meet her on YE BANKS AND BRAES
Or COMIN' THRO' THE RYE.
" Now if you want a lass to see,
Or maybe AE FOND KISS,
You needna waste your time on me,
Just try another miss.

I'M OWRE YOUNG TO MARRY YET "
—To all she'd say the same—
" With you I'd weary soon and fret
OH ! WHY LEFT I MY HAME ? "
She changed and now she's carolling,
She sings the whole day long,
OH ! CHARLIE IS MY DARLING,
Her one and only song.
Indeed, she wants to be a bride,
And now she's named the day ;
In church the knot is to be tied
Soon by THE VICAR OF BRAY.

5. MUSICAL BALANCE

Players march round the room to music, each balancing a book or magazine on the head. When the music stops players kneel on the ground, till the music resumes, when they continue their march. Should the book fall or be touched by hand, the player is disqualified and must withdraw. The game is continued till only one player is left in.

6. SINGING PROVERBS

One player leaves the room and, in his absence, the rest choose a proverb. The various words of the proverb are assigned to the different players, one word to each. The outside player is now recalled and the assembled players begin to sing any well-known tune, each player simply singing his own proverb word. The listener walks round and tries to pick out the words of the proverb from this babel.

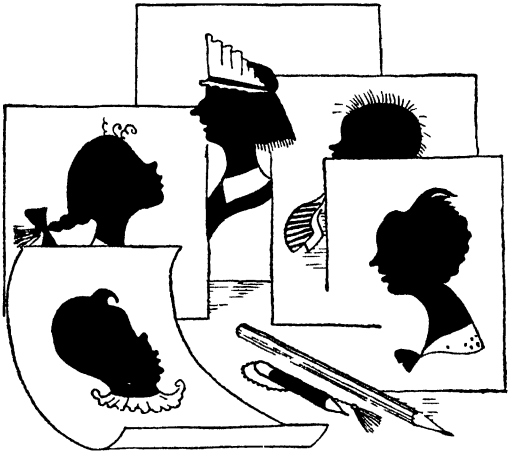
When he succeeds in guessing the proverb in question, the singer from whom he got the last clue must leave the room and a new proverb is chosen, and so on.

If, however, he guesses wrongly, he must again retire himself.

7. COMMUNITY SINGING

Few games can be cited which are capable of providing more wholehearted entertainment than "Community Singing." No attempt can be made, of course, in this book to print the words of the well-established favourites but Song Sheets are easily and cheaply procurable. The sheer joy of the "sing-song" can hardly be over-rated, and when we have young and old lifting up their voices, the happiness of all is assured.

NOTE.—It is somewhat difficult to differentiate between Musical Games for Adults and Musical Games for Children. And so you will no doubt find, in Chapter 4 of Section B, several games eminently suitable for Adults' Entertainment as well as for that of the kiddies.



4 SITTING STILL GAMES

1. HOW DID GRANNY DIE ?

AFTER you have all the players sitting in a circle, turn to your neighbour and say " Granny is dead." " How did Granny die ? " he asks. " Like this," you reply—and you close an eye, or hold your head to one side, or hold out a leg stiffly in front of you, or any other absurd posture you like. This same question and answer are repeated round the circle till all are sitting in the same posture as yourself.

When your turn comes round again, you inform your neighbour that she died with her tongue out too, etc., etc. This new intelligence goes round with everybody adopting the attitude as soon as informed.

Nobody must giggle or fall out of the ever-increasing attitudes. This rule however will soon be broken and you will not have many rounds ere the numbers of players are much reduced by falling out for breaking this governing law.

2. REGISTERING THE EXPRESSION

Choose a person who considers himself as good as any of the film stars at registering emotions by facial expression and place him in the centre of a seated circle. Now whisper a series of expressions to him and see if the company can spot the feeling correctly. Don't take the game too seriously, however.

The following may be welcomed as suggested expressions to register: Hate, disappointment, content, rage, mildness, awe, enthusiasm, surprise, scorn, conceit, fear, excitement.

3. WHAT AM I THINKING OF?

Stand in the middle of a circle of friends and concentrate very keenly on something or other. After a short interval get each guest to say what he thinks you were thinking of. Of course the answers will be varied but great amusement will be forthcoming when—after you have revealed your thoughts—each guest must explain the connection between his suggestions and your actual thoughts, especially shall we say, if you happened to be thinking of one of the guests and one suggestion was a block of wood.

4. RING ON THE STRING

A circle of string is supported in the hands of the seated circle of players. A ring has been threaded on the string. The seated players keep sliding their hands up and down the string and so pass the ring about.

Meanwhile there is one person in the centre and it is his aim to touch the person who happens to have the ring in his possession. This person in the centre may catch a glimpse of the ring in transit or he may simply gamble on the chance of any one player having it. When he touches a player, that player must raise his hands. If the ring is there, the players must exchange places,

but if the ring is not there, further attempts must be made till the ring is placed.

5. WHO IS IT ?

Hang a curtain across a doorway and take several members of the company outside, the remainder forming the audience. Each member who is outside now becomes an entertainer and, with head disguised, they appear one at a time through or above the curtain and sing a song, recite or crack a joke. This is done in an affected voice.

The audience now try to "place" the different entertainers and, if you like, can record their identifications on slips of paper, e.g.

Exhibit 1—Mr. John Jones.

Exhibit 2—Miss Mary Lamb, etc., etc. :

6. WHAT IS IT ?

The whole purpose of this game is that it should be conducted in an atmosphere of grim tragedy while the discussion should be palpably ludicrous. Players who fail to preserve the tragic air must retire.

A circle is formed and the leader passes say a piece of wood to the next player, who asks "What is it ?" "A bomb" replies the first in tones of terror. The second player now passes it to the next player and he asks "What is it ?" Number 2 now poses the same question to the leader who again replies "A bomb," whereupon number 2 informs number 3 that it is a bomb. Number 3 now passes to number 4 who puts the same query as before. Number 3 now asks number 2 who again asks the leader who again replies and number 2 passes on the information to number 3 who passes the news on to number 4.

So the "bomb" travels on, each question being

referred back to the leader and each answer being gradually passed from him to the latest questioner.

When all have had a round, the second player begins a new round by asking, " Did it kill somebody ? " The leader nods and shudders in horror. This question and answer are dealt with throughout the complete round as in the first round.

New rounds might be introduced with such questions and answers as :

Round 3—" Was he badly hurt ? "
" Blown to a (sob) thousand (sob) fragments."
Round 4—" Is the bomb useless now ? "
" It may go off again any minute." (This latter to be conducted at top speed.)

7. CELEBRITIES

With a little thought and practice beforehand, you can provide some interesting entertainment for your guests with this diversion. Think out the characteristic attitudes of several outstanding personalities and practice them till you have achieved a fair degree of proficiency.

The party having arrived, provide your guests with slips of paper and go through your performance, allowing an interval between each impersonation to allow the guests to write down their identification.

If you like, a prize might be offered for the greatest number of correct placings.

8. JACK'S ALIVE

As is the case in most of these games, arrange your guests in a seated circle. One player takes a piece of paper and sets it on fire. He blows out the flame and passes it on to his neighbour calling " Jack's alive." Number 2 passes on to number 3 with the same call and so on.

"Jack" of course is the glow on the paper, and whoever is left with the paper when the glow finally dies away, must retire. A new paper is lit, the flame blown out and the game restarted, and so on with the numbers gradually decreasing.

9. SILENCE IS GOLDEN

This game bears some resemblance to "How did granny die?" and "What is it?" in that there must be no tittering.

The leader in the circle turns his head to his neighbour and nods his head gravely. This nodding is not only continued throughout the ring but also throughout the whole game.

After each player is nodding gravely, the leader may commence a new round by squinting, or puffing the cheeks, or pulling his ear, or winking or any other such ridiculous movement. This new movement is now carried round the circle and each player must remember to keep nodding as well.

Similar subsequent rounds will be readily developed. It may be advisable to appoint an umpire to watch for any who disturb the gravity of the game in any way. Such an umpire should merely point to the offending player or touch him and compel his withdrawal thus without any talk whatsoever.

10. DETECTIVES ON THE TRAIL

Some time before you actually mean to start this game, get one of your guests to supply you unobtrusively with the material you require.

Seat your guests in a circle and tell them that you have in your possession some articles which were left behind by a burglar who broke into your house. If you can establish the owner of these articles, then of course the burglar will be identified.

Now set on a tray in the middle of the circle the articles you previously borrowed from your guest, and set the guests to trying to follow up those clues successfully. It is surprising how apparently unconnected articles can be utilised to establish a person's identity.

Avoid personal articles which would give the show away at once.

11. PROFILES

Some hilarity has often been provoked by this game. Arrange your guests in a circle and provide each with a slip of paper and a pencil. Allow two minutes for each to draw the profile of the person on his left. Each player now writes the name of the subject of his sketch on the back of the slip. The slips are shuffled and then the art collection is displayed on a table. The subjects of the sketches now try to pick themselves out. Be careful however that "touchy" people don't have their finer sensibilities offended too much.

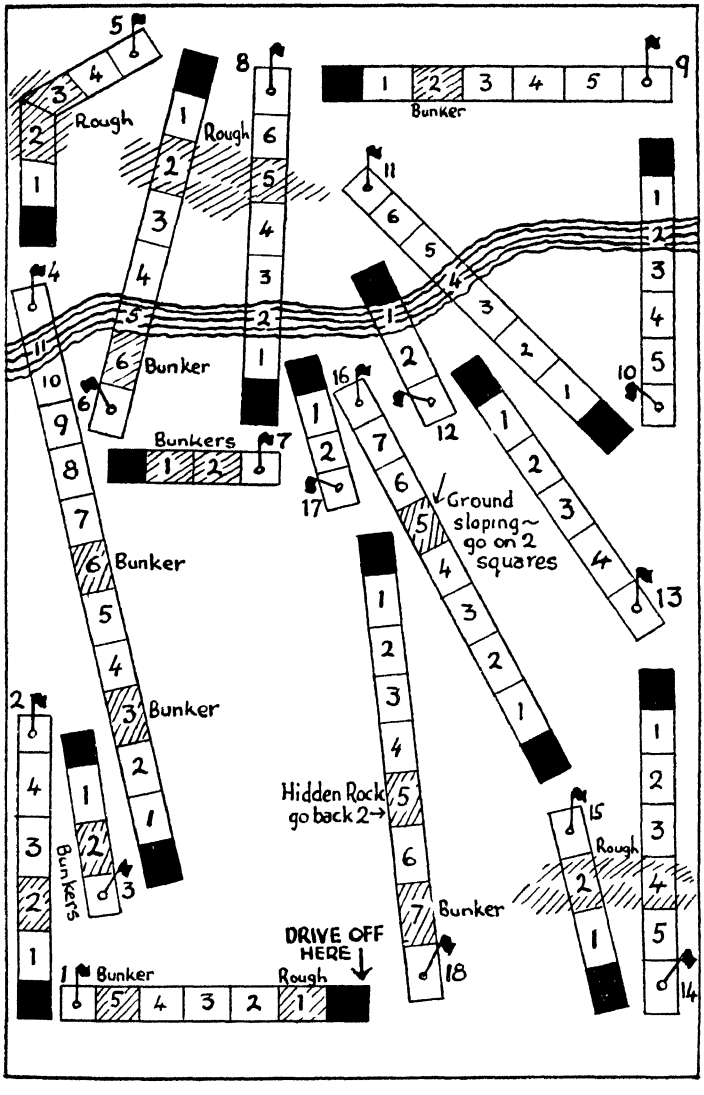
12. DICE GOLF

For this fascinating game prepare a diagram like the following. Each player has a ball (i.e. a button or ludo man) and moves from each tee to each hole according to the number he throws with a dice and according to course directions. Each throw counts one stroke.

Should a player's ball land in a "bunker" or in "rough" he can only get out by throwing a "6," in which case he moves one square forward, and has another throw.

Under normal circumstances, a player throwing a "6" moves forward if possible and has the advantage of another throw without counting an extra stroke.

When approaching a green, a ball may be holed out only if the dice indicates the required number of squares, i.e. should the dice show a number in excess of the



THE DICE GOLF COURSE

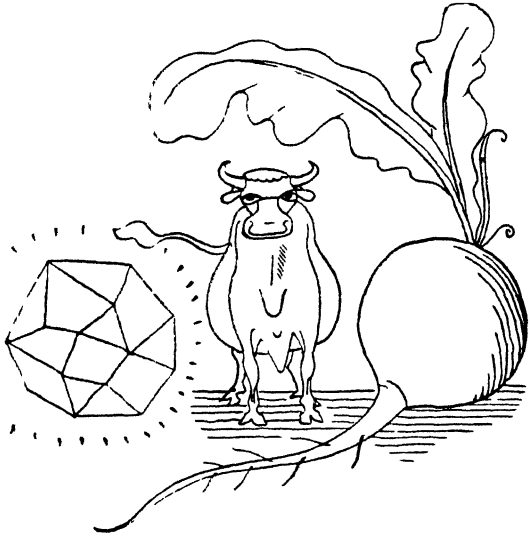
intervening squares, the ball remains where it is. If however a player throws a " 6 " under the latter circumstances, he still has the chance of a further throw without penalty.

This game may be played as a Stroke Competition for a complete round or as a Hole-and-Hole Match. Should you desire to make an elaborate " course " of your own, you may fix a " par " figure for each hole and play yourself against " par " or " bogey," as the case may be.

LOCAL RULES FOR " THE DICE GOLF COURSE."

(1) Tees are marked thus ■.

(2) Any player whose ball finished in the burn at the 4th, 6th, 8th, 10th, 11th or 12th hole, adds one stroke.



5 TALKING GAMES

1. PROVERBS (FIRST VERSION)

ONE guest is sent from the room and, in his absence, the rest think of a proverb. It will be the aim of the outside player—on being called in—to discover, by questioning, what the proverb is. Having chosen their proverb, those inside now appoint different ones from among themselves to answer the various questions. The first one to answer must include in his answer the first word of the proverb, the second must include the second word of the proverb, and so on. There will, therefore be the same number of replies as there are words in the proverb.

The outside guest is now recalled and poses his questions which may be on any subject under the sun. If, when the proverb is completed, the questioner

has failed to identify it, he must retire again. Should he discover the proverb, however, the one from whom he got his last clue in identifying it must retire and the game is restarted.

Avoid proverbs in which one outstanding word may give the show away. Answers must be reasonable.

2. PROVERBS (SECOND VERSION)

Players sit in a circle. One has a rolled-up handkerchief which he suddenly throws at any other player. That player must now quote a proverb before the thrower counts ten. If he succeeds, he becomes the thrower, and so on.

Proverbs must not be repeated. People who fail to speak to the order within the prescribed time will either retire or pay forfeit.

3. WORDS

As the title would suggest, this game is just words, WORDS and MORE WORDS.

After the players are seated, one points at another and names any letter of the alphabet (unless, shall we say, X and Z). The player pointed at must now mention within some prescribed time as many words as he can, beginning with the appointed letter. An umpire should be appointed to check his total. If the player fails to score 20 to the minute, he should be penalised in some way.

Having gone through his test, that player now names a letter for another and so on. This game is not so easy as it sounds and very often people's vocabularies are very severely taxed.

4. SENTENCES

In this game certain words will be mentioned and it will be the aim of the players to form sentences the initial

letters of the words of which are the letters of the words mentioned, in their correct order,

e.g. BRAIN—Bull ran after idiotic Nancy.

You could pose the first word and allow a brief interval for the players to think out their sentences. Then pounce on any one to say his sentence aloud. That player now poses a word and so on.

If some humour can be introduced in the sentences, so much the better.

5. ALLITERATION

The leader begins this game by posing a letter. Each player now thinks of a sentence in which he mentions the name of a place, an adverb, a verb, an adjective and a noun all beginning with that letter.

e.g. A.

I went *afterwards* to *Afghanistan* to *assault angry apes.*

e.g. M.

Manchester succeeds *magnificently* in *manufacturing mottled muslins.*

It will be noticed that the required parts of speech may be introduced in any order.

Well, then, once you have posed your letter, allow a brief interval for thought. Now take several answers and appoint your last answerer to pose the next letter.

This is a most attractive test of apt and adequate arrangement of apposite, amusing, and alliterative allusions.

6. ADVERBS

When one person has retired from the room, the remainder choose an adverb. He will now return and by questioning try to find out the adverb. Players need not answer the question sensibly, the clue they provide in their answers being the manner in which they reply.

Thus, "What do you like best for dinner?" might be answered, "Oh! (yawn) I really (yawn) have no (arms stretched) particular taste in the (yawn) matter." The adverb is "sleepily."

If the questioner fails to find out the adverb after four questions, he must again retire and a new adverb will be chosen. Should he succeed, however, the player who provided him with his last clue, retires instead and the game is restarted.

7. VISITING DAY

After one player has retired the rest decide that he will represent some person or type, e.g. the King, a small child, a ship's captain, a gardener, etc., etc.

He is recalled and engages the other players in conversation till such time as he recognises whom he represents, judged by the way in which the others are comporting themselves.

8. ALIBI

This game is very interesting not only from the point of view of the actual participants but also from that of the onlookers. The room becomes a court of law and two of the party are implicated in some alleged crime. They are sent out of the room and given ten minutes to build up their alibi as to their movements between certain hours which the court will select. Two players are chosen as prosecuting counsel and they may try any questions they like in their attempts to break down the alibi of the defendants. The remaining players are judges.

The following example may give the broad outlines of the case:— The prisoners, John and Mary, retire to invent their alibi for the time 4 p.m. to 5 p.m. of Wednesday last. The court charges them with acting in concert in a Bank Robbery at that time.

USHER: First defendant, please. (*Mary enters.*)

PRO. COUNSEL: Can you tell the court where you were on Wednesday last between the hours of 4 p.m. and 5 p.m.?

MARY: I went with John to Brighton by the 4.15 train so at that time we were in the train.

COUNSEL: You were going to Brighton, yes? Now, why were you going to Brighton?

MARY: We were going to see my aunt who is dangerously ill.

COUNSEL: Yes. Now, how did you pass the train journey?

MARY: We talked most of the time.

COUNSEL: Did you read at all? Say, a paper or a magazine?

MARY: (*The first danger suddenly becomes real to Mary. Both she and John forgot to make provision for such a question.*) No, we did not read at all.

COUNSEL: Did you travel First or Third?

MARY: (*Mary breathes freely again. They agreed that they had travelled First*). We travelled First.

COUNSFL: If I suggest that you were seen outside the North Bank at 4.25 p.m. on the day in question, what is your reply to that?

MARY: It is untrue. I was in the train going to Brighton.

COUNSEL: All right, call the second prisoner. (*Enter John.*)

COUNSEL: How did you spend the hour four to five p.m. on Wednesday last?

JOHN: I went with Mary to Bournemouth. (*John has blundered. In making up the alibi he stupidly tried to remember their destination by South Coast and the letter B.*)

COUNSEL: H'm! When did your bus leave?

JOHN: We did not travel by bus. We went in the 4.15 p.m. train.

COUNSEL: First or Third?

JOHN: First.

COUNSEL: Did you read at all during the journey?

JOHN: (*Now involved in the same trap as Mary. Blunders in gambling on what Mary may have said before him.*) Yes, we read a little.

COUNSEL: What did you read?

JOHN: (*More confused than ever.*) I read *The Times.*

COUNSEL: And your partner?

JOHN: I cannot remember.

COUNSEL: But she was reading?

JOHN: Yes.

COUNSEL: Why did you go to Bournemouth?

JOHN: (*His final mistake due to his careless arrangements.*) Mary's uncle was ill and we went to see him.

COUNSEL: (*Addressing judges.*) I suggest, my lords, that there is no further need for cross-examination. The stories offered by the defendants are contradictory and irreconcilable in certain vital points. They do not agree as to their destination; they do not agree as to whom they were visiting and they also do not agree as to their occupations during the train journey.

PRESIDING JUDGE: We accept your reasoning. The examination has revealed the fact that the prisoners were undoubtedly lying and therefore the charge is proved.

It will be seen from this sketch, which can readily be extended and improved, that with sharp counsel, the prisoners will require to make minute preparations and *remember* them, if their alibi is to stand.

9. RATS

This game involves some preparation by the host. He should have ready for the party a short story in which there are some readily noticed misstatements. Whenever he makes such a misstatement in recounting his story,

listeners call out " Rats." One point is awarded by an umpire to the first person who thus recognises an error, while one point is deducted from the total of any player who wrongfully calls " Rats."

Thus, for example: " One lovely sunny morning I left Southampton from St. Pancras (Rats) to go north to Newcastle. I was amazed by the length of the shadows I noticed out of the right-hand window (Rats). There were several people in the compartment, Mr. and Mrs. Jones occupying corner seats, Miss Watson sitting opposite me in another corner and Mr. Gilbert who was dozing quietly in the other corner. (Rats.) I tried to read for a while but the snores of Mr. Gilbert (Rats) rendered that impossible."

10. TO BE CONTINUED

One player begins some invented story and carries it on when suddenly he stops and touches his neighbour who must at once continue the narrative. This is continued till the last player brings the story to an end. (It is truly astounding to notice how different is the story thus unfolded from the one you had in your mind when you started the game.)

11. PARTNERS

Players choose partners and they stand in two lines, the partners facing each other. Walking up and down the middle are two people who keep asking questions of the other players, but no matter how intimately or confidentially a question may be asked of a player, his partner must answer it.

Occasionally we are so temptingly led on and the question is asked so naturally that from force of habit, we answer ourselves. In this case we change places with the questioner and it now falls to us to ask questions till we regain our line in the same manner as we lost it.

Of course no attempt must necessarily be made to re-enter the exact position we previously lost.

12. CHAIN OF SUGGESTIONS

Seat the players in a circle and then mention any noun at all. Next person mentions what your noun suggests, the next mentions what the last suggests and so on round the whole circle. After two or three rounds call a halt and work backwards through all the suggestions to the beginning. Any person who fails to supply the correct link in his turn, pays forfeit or drops out.

e.g. lead, pencil, letter, Post Office, stamp, mark, Matthew, boy, sea, sand, tee, drive, road, tar, pitch, field.

13. CONTRARIES

Seat players in a circle and then stand in front of any one of them. Engage him in conversation, the idea being that the person spoken to must do the very opposite of everything the speaker may do while talking. Thus if the speaker pretends to sit, the other must stand: if he opens his mouth, the other must shut his (in which case the reply must be a mumble); if he rubs his left ear, the other must rub his right, etc., etc.

When a player makes a slip, he takes the centre and tries to catch someone else out.

14. ANIMAL, VEGETABLE, MINERAL

Divide your party into several groups (of, say, four or five) and allow each group to choose one of themselves to go out of the room. While outside, these players fix on a subject to be later identified by the guests inside. Choose something which is off the beaten track so that many questions will be asked ere the solution is achieved.

The players now return and each one goes to a different group from the one to which he belongs. The questioning begins with "Animal, vegetable or mineral?" The

player states the class to which the subject belongs. The groups now strive hard to recognise the object in question by posing more and more queries, the first group to do so scoring one point.

Game is 5 points and new deputies are chosen from each group for each round.

15. MOTOR CAR

The host beforehand prepares a story all about a motor car, its occupants, its parts, etc., etc. Each guest is given the name of a part or an occupant of the car. The host now reads his story and every time he names a part or an occupant, the guest of that name must rise, turn round and sit down again. Failure to do this involves retiral or the payment of a forfeit. When " motor car " is mentioned all guests must rise, turn round and sit down.

16. COFFEE POTS

One player chooses a word-sound and the rest try to find out his word by asking questions. The player must answer reasonably and use his word-sound in the answer but instead of saying it, he substitutes " coffee pots " for it. The person who succeeds in deducing the word first, thinks of the next word-sound and the rest question him.

Such words are suitable:

pear, pair, pare—all having the same sound and several meanings being covered by them.

mean (intend, miserly, average, low) and mien.

air (atmosphere, melody) and heir.

17. MEET THE FARMER

A letter is chosen and the guests—asked in any order by the leader—must provide the answers to questions concerning the farmer. These answers must commence

with the chosen letter. Penalties for failure to do this can be suitably arranged.

For example :—letter B.

What is his surname ?	Black.
His Christian name ?	Bertie.
His wife's name ?	Bella.
His nationality ?	British.
Where does he stay ?	Bedford.
Where was he born ?	Bath.
What does he grow ?	Barley.
What is in his field ?	Bull.
What is his hobby ?	Blowfootball, etc., etc.

18. STUMP ORATORY

Before the party, the host prepares several slips of paper, each having some provocative topic written on it.

At the party these slips are folded and put in a hat. Each guest must stand up in rotation, pick out a paper and harangue the " throng " on the subject he has drawn, for say two minutes. Ready wit gets its supreme chance here. Suitable suggestions as titles :

" Women's Fashions " ; " What I would do if I were (here the name of some celebrity should be inserted) " ; " Crooning " ; " The advantages of being a Spinster " ; " The Modern Girl."

6 WRITING GAMES

1. DRAWING ANIMALS

GIVE each person a slip of paper and let him write the name of a common animal on it. Then put the slips in a hat and let each player draw out a slip and draw on the back of it the animal whose name is written on it. Each player now numbers his drawing. The drawings are displayed and a prize may be given to the guest who identifies most animals.

2. TELEGRAMS

Players write down the name of the sender (any name will do), fold down the paper over it and pass on the slip to the player on their left. Each player now writes down the name of the receiver and, having folded down the paper, passes on the slip once more. Different players are now chosen to pick eight letters which are simultaneously copied down by all. Ten minutes are now

allowed to evolve a telegram—as funny as possible—the words of which begin with those chosen letters.

3. UNFINISHED LIMERICKS

This is a game which has caused much hilarity at many parties. Ask each guest to write down the first four lines of an original limerick. After you have allowed time for this to be done, collect the unfinished verse and shuffle the papers in a hat. Then give each player a slip and allow time for the last line to be added.

If you are not sure whether your guests will readily enter into the spirit of this game, you could prepare some ten such unfinished limericks before the party. Then when the guests are there, give each one a slip of paper and read aloud your unfinished verses and let each write down a last line for each limerick within two minutes of your finishing each four lines.

4. NAME THE PICTURE

Give each player two slips of paper, one square and the other oblong. Each player draws any subject at all on the square paper and when this is done, each drawing is given a number. The drawings are now passed one place to the left and the players write down on their oblong paper what they think Picture No. " so-and-so " represents. The drawings are passed on again, and so on till each picture has passed round the circle.

The pictures are then displayed and each person reads out what he thought each picture represented.

5. WHAT A BODY !

Let one person advance to a large sheet of paper and on it draw a head—human, animal, fish, etc. The leader immediately covers the head except for the two lines leading to the body, and another player is asked to come forward and insert the body. The whole figure

is now covered except where an arm or leg has to be added and new players are called up to insert these. Once the drawing is complete, the leader will reveal the whole. Be ready for surprises.

All players may not have "done their bit" yet, so you could work through a new model.

6. WHAT CAN YOU MAKE OF IT?

Prepare before the party a copy for every guest of some five or six "line-sketches." (This may be done without much labour by tracing.) Issue one copy of the same sketch to each guest and allow say five minutes for him to add a few lines to make the "line-sketch" into whatever he can "make of it." Thereafter a comparison of notes is very interesting. Then issue copies of the second "line-sketch" and so on.

Fig 1 The original "line-sketch"

Fig 2—The result of touching-up

The diagram illustrates one development of "line-sketch."

7. BLANK FLOWERS

Before the party, prepare several copies of the following (or a similar) letter. The guests have to fill in the blank spaces with flower names, so that when read aloud the *sound* will make sense. Impose a time limit.

Dear Lily,

We had a very stormy night for our dance. Just before we were due to leave home I looked out of the window and when I saw the (1)——, my heart fell. I was very sorry for (2)—— because she had to walk up the hill to the hall. (3)—— was there, but as she is so staid, you will readily understand why she was a (4)—— for most of the evening. Rose had on a pretty (5)—— and she and the beautiful (6)—— seemed to attract (7)—— very much.

Well, the (8)—— passed very quickly and enjoyably. This was the first occasion on which I have seen a (9)—— used in a Dance Band. When the evening ended I had full proof that we are truly a (10)—— for there would be over a hundred vehicles at the entrance.

Yours affectionately,
Violet.

This game is most popular. It is capable of development in several ways and I would suggest that, for variety, you evolve similar letters based on Car Names or Fish, for example.

The solution to the above :—(1) Snowdrop ; (2) Lily of the Valley ; (3) Prim Rose ; (4) Wallflower ; (5) Gowan ; (6) Nancy Pretty ; (7) Sweet William ; (8) Thyme ; (9) Viola ; (10) Carnation.

8. LETTERS AND TELEGRAMS

This is really just a development of " Telegrams " (2). You know how often we send a telegram with an urgent message and later write a full letter explaining matters in detail. This game is based on this common occurrence.

First let everyone write parts of a telegram as in " Telegrams." When that is done fold down the paper one stage further.

Now let each person fill in the following in turns and with the papers being folded down and passing at the end of each inscription :

FIRST : Dear So-and-so (*female name*).

SECOND : I was very sorry that I was detained at *or* Please accept my sincere regret at non-arrival as I was held up at, etc., etc.

THIRD : State where.

FOURTH : State the reason why, etc.

FIFTH : Make a suggestion as to an alternative course to follow on account of your previous plans miscarrying.

SIXTH: Yours faithfully *or* With all my love, etc., etc.
LAST: So-and-so (*male name*).

Often the results when read out are absurdly muddled, yet often a quaint streak of reality may creep through the letter.

I append an example :—

Telegram: From WILLIAM SHAKESPEARE.
To GRACIE FIELDS.

Weather Abominable Can't Manage Dover To-night Hustling Heroically.

Letter:

Dear Clara,
May I pour out my heartfelt regrets at not coming to you as arranged as I was detained at
Ye Olde Bull and Bush.
The wheels of my car came off.
Instead I suggest that we meet under the three Brass balls.
Yours faithfully,
Old Pew.

9. MIRROR WRITING

Some really good fun—and some weird attempts—will be forthcoming if you ask your guests to copy a piece of writing under the following conditions. Place the writing they have to copy and the sheet they have to write on in front of a mirror so that both are visibly reflected in it. Now cover up these sheets with another sheet, in such a way that the writer can only see what is being done by looking in the mirror.

10. END GAMES

If you turn to Section B, chapter 37 you will find how to evolve suitable card tests for your guests in "Bars," "Posts" and "Rates." These are, of course, on a

juvenile standard, but they should illustrate the lines on which to work out your clues.

The following will lend themselves readily: "The Arches," "The Extras," "The Fores," "The Imps," "The Males," "Posts," and for suffixes, "The Ages," "The Ates," "The Fares," "The Ices," "The Lings," "The Reds," "The Wards."

I present these games in this condensed form not only because it is space saving but because there is almost as much fun in compiling the clues as there is in solving them.

11. DEFINE THEM

Provide each player with a fairly large piece of paper and instruct each to write at the top a subject for definition. Now begin with one player and ask him to state his subject. Each now writes down the subject and his definition. The next player states his subject and each player writes down subject and definition. This is repeated right round the group till all subjects are stated and defined. Papers are now collected, shuffled and re-distributed. Each now reads the definition of each subject one after the other with often incongruous results:

e.g. Marriage. "Heaven on earth."
"That disease the bachelor never gets."
"A snare and a delusion."
"Man's subjection."
"The joy the bachelor never experiences."
"Woman's ambition."

12. QUESTION, WORD AND ANSWER

Give everybody two slips of paper, on the first of which

each writes any question at all, afterwards writing any word at all on the second slip. Now collect all the questions in one bundle and all the words in another. Shuffle each bundle and then hand out to each player one question, and one word paper together with a blank slip. Each player must now write on the blank slip an adequate answer to the question and in his answer he must use the word on his other paper.

13. STOCK EXCHANGE SQUARE

Each player draws a square on his paper and then subdivides each side into five sections. These are joined up thus making twenty-five small squares. Someone starts the game by saying a letter and the players put that letter in whatever square they please. Then the next player states a letter and so on till the twenty-five squares are all filled.

It is the aim of each player so to arrange his letters that he will form words of not less than three letters. Words count both horizontally and vertically. For five-letter words count 5 points, four-letter words 4 points and three-letter words 3 points.

EXAMPLE :

A	X	L	E	D
B	E	A	R	R
Y	A	W	N	A
S	L	I	N	K
S	L	I	C	E

AXLE	4	
BEAR	4	(EAR does not count).
YAWN	4	
SLINK	5	(LINK does not count).
SLICE	5	
ABYSS	5	
ALL	3	
LAW	3	
DRAKE	5	(RAKE does not count).
	38	points.

14. INTIMATE SKETCHES.

Give each player a long strip of paper and let all write down the left-hand side the numbers 1–20. Now each player fills up his form as follows:

Of course no player realises that he is actually writing his own autobiography and that the leader has the following key to these questions:

(1) Any year after 1850.	(1) Year of birth.
(2) A town.	(2) Town where born.
(3) A school.	(3) Where educated.
(4) Yes or no.	(4) Whether married.
(5) An occupation.	(5) Occupation.
(6) A sum of money.	(6) Annual income.
(7) Another sum of money.	(7) Annual expenditure.
(8) An adjective to describe personal appearance.	(8) Personal appearance.
(9) A number.	(9) Size in footwear.
(10) A colour.	(10) Colour of eyes.
(11) Another colour.	(11) Colour of hair.
(12) A part of face.	(12) Facial weakness.
(13) Any vice.	(13) Worst fault.
(14) Any sport.	(14) Favourite pastime.
(15) A flower.	(15) Favourite flower.
(16) A vegetable.	(16) Favourite vegetable.
(17) Any mild expletive.	(17) Usual expression when worried.
(18) A number.	(18) Number of years spent in prison.
(19) A crime.	(19) The crime for which he was sentenced.
(20) Any short remark.	(20) His comment to the judge when sentence was passed.

At the end of the game, the leader asks the players to write their names on the backs of the sheets, which he then collects. Then he proceeds to startle everyone by reading each page from the key, thus :

"Thomas Dunn," born "1867" at "Durban" was educated at "Borstal." He is "married," etc., etc.

15. OPERAS

This is merely an interesting development of the principle underlying "Consequences."

Players first write down the name of any opera they like or any they care to invent. Then they fold down the top of the paper and pass it on. Next the composer's name is written. After that they write down various reviews of the opera and finish up with the opinion of a member of the audience, which opinion he expressed as he left the hall.

The papers are then unwound and their contents read. This game could be easily developed with regard to Books or Plays, etc.

16. CONSEQUENCES

We include this old favourite for the benefit of those (if any) who have not played. Each player is given a long strip of paper and a pencil. First each writes down an adjective suitable for a lady. All papers are now folded down so that the adjective is hidden. Then the papers are passed one place to the left. Then players write down any female name they like and the folding and passing processes are again repeated. We now write "met" and insert an adjective suitable for a man. After folding and passing, we write a male name. Along with subsequent foldings and passings we next write "where they met," "what he said to her," "what she said to

him," " what he gave her," " what she gave him," " what gossip thought about it all."

The complete papers are now unwound and the tales are read to the whole gathering.

7 INTELLIGENCE GAMES

1. INTELLIGENCE (FIRST VERSION)

LET each player write down in a vertical column on the left-hand side of his slip of paper, the following: Bird, Animal, Fish, Flower, Vegetable, Tree, Fruit, Town, County, Country, Mountain, River, Male Name, Female Name, Author, Poet, Composer, other kind of Celebrity, Surname of Character in Fiction, Mineral.

Choose a letter either by mutual consent or by pricking a page from a newspaper with a pin. Each must now endeavour to find an example of each of these classes beginning with the chosen letter. Allocate marks for solutions in such a way that extensive knowledge scores over ordinary words, e.g. if only one player has a certain answer he should get more marks for it than

would be awarded to each player if many players had the same answer.

The list I have suggested is fairly comprehensive but you can easily reduce it or extend it as you desire. A time limit should be adopted for each test.

2. INTELLIGENCE (SECOND VERSION)

Through time, certain players will no doubt be able to reproduce answers to the lists in the previous game almost mechanically. Quite a neat and equally attractive version may be played on very similar lines, the only difference being that the chosen letter is not the first letter of each name but the last or the second or the second-last.

3. GEOGRAPHY (FIRST VERSION)

One player begins by saying the name of any town he likes. The leader now points at another player who must name a town the first letter of which is the same as the last letter of the preceding town. Then a third player is pointed out and so on. Thus: Leeds, Southampton, Nottingham, Manchester, etc.

Once a town has been mentioned it cannot be used again. No player should be allowed more than 30 seconds to name his town.

Here is one hint. Consult your Atlas while there is yet time in case the player immediately before you names Bordeaux or some such annoying word.

If you find this game offers too wide a choice you can confine your towns to Britain or America, etc., or if you wish variety you could work it out with Rivers or Countries.

4. GEOGRAPHY (SECOND VERSION)

A letter is chosen and each person is given, say, two minutes in which to write down every town or river

or country he can think of beginning with that letter. The lists are then read and compared, and marks awarded. Then a new round is begun.

5. WHAT PLACE IS THIS ?

Players take turns at describing some place without mentioning its name. Care should, however, be taken that the place is known to the others and that the description fits in exactly with the town in question. After hearing the description, players offer their opinions as to the place described and then another person describes some other place. For example :

" In the principal street of this place there are shops and offices on one side and gardens on the other. Across the gardens I can see the railway beyond which the ground rises reaching its highest point in a very old building." (Many would no doubt recognise Edinburgh at the end of the first sentence.)

6. WHAT IS IT ? THE FIRST TEST OF SENSE PERCEPTION

This game requires preparation beforehand but it is well worth it. Some twenty to twenty-five articles—which can reasonably be recognised by touch and shape—should be separately bound in cloth bags.

At the party, each player is given a paper and then the bags are passed round. It would probably simplify matters if these bags were numbered and the guests could simply write down opposite numbers what they think these bags contain. A prize may be awarded to the player who recognises most. Suitable articles for use are :

Potato	Golf ball	Draughts piece
Penknife	Carrot	Scissors
Pipe	Thimble	Banana

Button hook	Lump of sugar	Cuff-link
Egg-cup	Shoe-horn	Coin (the exact denomination to be stated)
Pea	Collar stud	
Key	Purse	
Pencil	Toothbrush	Candle
Comb	Rubber	

7. TASTE, THE SECOND TEST OF SENSE PERCEPTION

Once again provide each guest with a slip of paper. Prepare beforehand say ten glasses each containing a liquid of a distinctive taste. Each guest now tastes the contents of each glass and records on his paper his identification of the liquids. It will be well to make guests shut their eyes during the actual test, so that their sight will not help them, and then turn away from the glasses while they are writing.

Suitable liquids:

Tea, Milk, Cocoa, Coffee, Water, Lemonade, Bovril, Chocolate, Orange juice, Lemon juice, Cyder. To these, of course, may be added wines, etc.

8. SOUNDS, THE THIRD TEST OF SENSE PERCEPTION

Players are provided with pencil and paper and the games leader operates the game from behind a screen. He drops articles on the floor or on a board and each player tries to recognise each object from its sound.

Suitable articles:

Golf ball, pack of cards, string of beads, cushion, tennis ball, saturated cloth, tongs, newspaper, coins, pencil.

This game could be conducted on, shall we say a more " highbrow " level, if the operator played excerpts from a series of gramophone records, say the opening bars. The idea here would be to name the pieces of music.

9. SCENTS, THE FOURTH TEST OF SENSE PERCEPTION

Prepare in suitable receptacles some articles which are to be recognised by their perfume. Players will again write on paper their solutions to the various articles.

A suitable list:

Eau-de-Cologne, treacle, petrol, onion, tobacco, vinegar, camphor, paraffin, orange, piece of ham.

If so desired, games 6–9 could be united in one comprehensive test, the winner being the player who achieves most marks over the whole piece.

10. BIG WORDS

Select a word of seven letters and let each player write it down along with itself reversed thus (" treason " is taken as an example).

T	N
R	O
E	S
A	A
S	E
O	R
N	T

Players are now given say fifteen minutes to think out the seven biggest words they know (1) beginning with T and ending with N; (2) beginning R and ending O; (3) beginning E and ending S, and so on till (7) beginning N and ending T.

At the end players read out their words and then total up the number of letters used altogether in their seven words. The player who used most letters is the winner.

11. QUESTION AND ANSWER

Provide each player with a paper and pencil and then dictate ten questions which players will take down

and number. Now read out ten answers, once again to be taken down and numbered. You had of course prepared these questions and answers before and while each question has its correct answer there, the answers are not in their correct order. Players are given, say, five minutes in which to associate the correct questions and answers. Questions should be normal tests of general knowledge.

12. SOMETHING TO GUESS

Provide players with paper and then display a series of articles whose values the players must guess and record. The winner is the one who succeeds in being nearest the truth most times, one point being given to the winner in each test. (Have the correct answers at hand to avoid delays).

Suitable tests :

1. Number of peas in a bottle.
2. Length of a coil of twine.
3. Value of a handful of coins.
4. Number of cards in a quantity you have in your hand.
5. Weight of an article you hold in your hand.
6. Length of a book page.
7. Number of pages in a book.
8. Quantity of water in a jar.
9. Number of folds in a fan.
10. Number of stitches in a row of knitting.

13. PELMANISM

Cut out some well-known advertisements and cut off the names of the firms or manufacturers. Number each advertisement.

Let the guests sit in a circle and pass round the advertisements one by one, meanwhile recording on

paper the advertisers as they are recognised. The winner is the one who recognises most.

14. THE TRAY GAME

Allow your guests two minutes in which to examine a tray which you have loaded with articles. Now allow them five minutes to write down as many objects as they can remember seeing. The winner is the one who remembers most.

15. TREE TESTS

Prepare a list of clues like the following, the answers to all of which are trees. You can read out your clues and allow thirty seconds between each for players to think and write down their answer :

1. What tree is a good churchman ?
2. What is the best dressed tree ?
3. What tree is useful as a container ?
4. What tree do we have in our hands ?
5. Who is the lady of the forest ?
6. What tree sounds like a gossip ?
7. What tree is suitable for punishment ?
8. What tree longs ?
9. What tree survived the forest fire ?
10. What tree sounds just like me ?

You can readily extend this game with flowers, fish, birds, etc.

Answers to foregoing questions: 1, elder; 2, spruce; 3, box ; 4, palm ; 5, olive ; 6, medlar ; 7, birch ; 8, pine ; 9, ash ; 10, yew.

16. LIVES OF THE GREAT

Before the party comes round, prepare some short biographical sketches of celebrities. Avoid making your sketches too vague but of course do not include too

many details or the game will be spoiled. Points should be awarded to those who recognise the celebrity first. Herewith a specimen sketch :

A gentleman who lived last century ; early ambitions to be a sailor ; brilliant and daringly clever fighter ; inspired his followers to support him in his often reckless undertakings ; comparative ignorance of the real cause often led him actually to do it damage ; still his part in the nationalisation of his native land was a very important one.

17. PROVERBS

Prepare a sheet with a full list of proverbs. Now cut it into sections so that you have two or three words of a proverb on each section. Now give each guest the opening section of a proverb and scatter the rest about the room—on chairs, pinned to cushions, etc. Once a guest completes a proverb, he will bring it to you and you will award him a mark and give him another opening phrase section. If you have quite a number of guests, it may be necessary to repeat the same proverb in your original list several times.

18. WHAT IS WRONG ?

The players are asked to survey the room thoroughly—you may allow five minutes for this. Then they leave the room. In their absence, you make some alterations in the layout of the room. Recall the players now and provide each with a pencil and paper, requesting them to note down the changes that have been made. Five minutes should be allowed for this.

19. SPOTTING THE NUMBER

All that is wanted to work this is an elementary knowledge of algebra. You ask your guests to think

of numbers and then after a process of multiplication, division, addition and subtraction, you tell them their numbers. You can make them do anything you wish; you simply treat the problem as an ordinary equation, calling the unknown number x. For example:

Think of a number (x).
Double it (2x).
Multiply that by itself ($4x^2$).
Add your original number ($4x^2+x$).
Divide by your original number ($4x + 1$).
What is your answer?

Having gained that information (say 41) you then solve mentally:

$$4x+1 = 41$$
$$\therefore 4x = 40$$
$$\therefore x = 10$$

and thus you can tell the original number was 10.

20. TELEPATHY

We require for this game one person on whom we will make our minds act, one pianist and, of course—concentration.

Send a player out, and in his absence, fix on something he has to do when he returns, e.g. pick up the poker. He now comes in and nearly always succeeds in looking rather helpless. No word of explanation is offered at all. Concentrate very closely on his appointed task. If he is near the object the piano plays softly and grows still softer as he gets nearer, but if he wanders away from his destination the piano becomes louder and louder.

Having tumbled to this, he is guided by the music—*and* our concentration—until eventually he does what he should.

Now send out another player and pick a new task to perform.

21. MURDER

To those who enjoy skilful question and answer together with a slight element of thrill, this game makes a very fascinating appeal.

The host will have ready the same number of slips of paper as he has guests. On one of the papers is the sinister word "Murderer" and on another is written "Detective," the remainder being blank. The slips are placed in a hat and, in semi-darkness, each player pulls one. When the lights are switched on again each looks at his slip and the detective announces himself. Nobody else must now or at any other time disclose who he himself is. The detective now leaves the room, the lights of which are put out. Those guests inside now move about in the darkness. The "Murderer" of course is prowling about in their midst and suddenly he seizes another by the wrist, pressing it firmly. That one must now count ten and then shriek and sink to the floor. Whenever the shriek is heard, all in the room must stand still where they are. The detective rushes in, switches on the light and by cross-examination tries to solve the mystery of the murder.

Everybody—save the murderer—must answer truthfully any questions asked of them. The murderer may lie if he chooses. Each person will be questioned by the detective who tries to piece together the evidence offered.

22. THE A.B.C. OF TRAVELLING

One player starts this game by saying to another: "I suppose you are going to —— (mentioning a place beginning with A). What are you going to do there?" That player now replies and in his reply must introduce at least four words beginning with A. He now has his turn at making the remark "I suppose you are going to —— (this time B is the initial of the place). What are you going to do there?" The person spoken to

replies with at least four words beginning with B. And so on we go through the alphabet, minus X and Z.

23. CONFUSED ACCOUNT

Cut out one section of ten lines from a newspaper for each of your guests. Cut each section up into lines and shuffle well the lines which belong to each section.

Now hand a muddled section of ten lines to each guest and see who succeeds in first arranging his lines correctly.

If you wish to make the game more difficult you could divide each line in two either between any two words or through any word.

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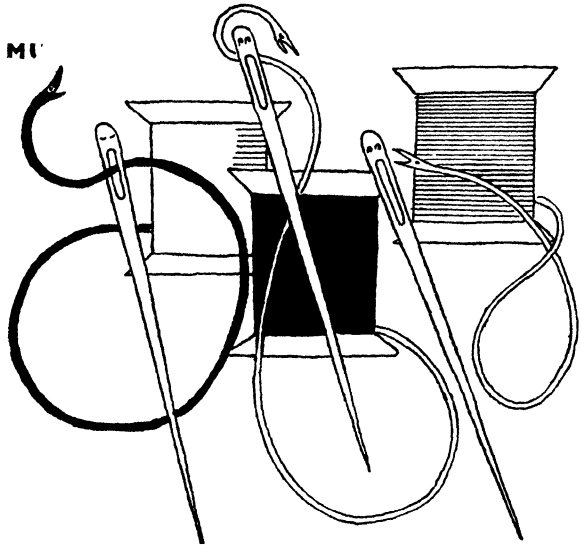


8 TEAM GAMES

1. THREAD THE NEEDLE

THE simplest way to play this game is to divide the company into two sides, each side being half male and half female. The ladies of each side stand at one end of the hall and each one has a needle and thread. The mere males are lined up at the other end. On the starting signal, the men rush up to the other end of the hall, each takes the needle and thread from a lady of his own team, threads the needle, and then rushes back to the starting line. The winning team is the one which has all its members back in position first. Of course there must be no advance movement during the threading process.

The game, however, could also be conducted on relay lines. Teams would consist of, say, four players—two

ladies and two gentlemen. At the beginning, one member of each team would stand at one end of the hall, with the other three at the other end. The single player holds the thread and needle. At the word "go," one of the three in each team would rush up to the single player, thread the needle, hand it back threaded to the original holder who would then run with it to the other end. There it would be handed over to another member of the side who would pull the thread out and carry both back to the other end where the single member there would thread it and then carry it back to another member of his side, and so on. The winning team would be the one which had utilised all its players and succeeded in having all its players back in their original positions first.

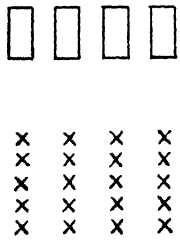
2. PING PONG BALL AND PAIL

This game is developed from a very common feature of Sales of Work and Fancy Fairs, viz., the throwing of a Ping Pong Ball into a metal pail set against the wall at an angle.

First select your teams and give each team a ball and pail. Make sure that the pails are all set at the same angle and that the distance of player from pail is the same in all cases. Now each member of each team has a shot or shots at throwing his team's ball. A player must keep throwing until he succeeds in putting his ball in the pail. When he succeeds, he hands the ball to the next member of his side. Each throw counts one stroke and the winners are the team which succeeds in holing out in the fewest strokes.

3. DECK CHAIR RELAY

Arrange your teams in files at one end of the hall and arrange one flat out deck chair at the other end of the



hall opposite each team. On the command "go," the first player of each side runs to his chair, sets it up properly, sits on it, jumps up, folds the chair, puts it back as he found it, and runs back to his own side, touches the next man, and himself takes up a position at the rear end of the line. That next man goes through the same procedure as the first and so on. The winning team is the one having all players back in their original order first.

4. EGG-SHELL RACE

To those who like the "violent exercise" element, this relay race will make an instant appeal. Each team is provided with an egg-shell—the contents having been blown previously. The members of each team kneel on the floor in file and the egg-shells are set out one in front of each team leader. A few yards in front of each team is a line across the floor. On the signal to start, player No. 1 in each team proceeds to blow his egg along the floor (crawling after it himself). When it crosses the line he now blows it back towards the next man of his side. He in turn blows it forward again, crosses the line and brings it back to No. 3, and so on. The winning team is the one first in its original order. Under no circumstances must hands be used to guide the egg.

5. PASS IT ON

Select two teams and let them stand facing one another in two lines. At the head of each line is a tray in which you have put such objects as a thimble, a spoon, a book, a ruler, a cup, a small tin, etc. To start off, the leaders bend down, lift up one object in one hand, pass it to the

other hand and then hand it to the next player. He likewise takes it in one hand, passes it to his other hand and with it hands the object to the next player and so on. As soon as he has got rid of one object the leader bends down and picks up another one from the tray and passes it in the same way. When each object reaches the end of the line, the last man begins to pass it back along the line, *behind each player*. Thus you may have entertaining confusion as one player is trying to accept a new object in front of him while trying to pass back another one behind him. The winning team are the players who have all their objects back on the tray first.

6. PITCH AND TOSS

Arrange your teams in the form of circles and let a leader stand in the centre of each circle. When the starting signal is given, each leader throws a ball or bean bag to one of his players in the circle. He catches and returns it. The leader now throws to the next player in the circle, and so on round the circle till every player has been involved. The team which succeeds in doing this first wins.

Should any player fail to catch the ball at any time, the thrower must retrieve the ball and then throw again to the same player.

7. MATCH BOX PASSING

Seat two teams facing one another. The player at the end of each row has a match box shell in hand. To start he squeezes this shell on his nose, leans over towards his neighbour and, without using his hands, squeezes the shell on his nose. His neighbour now passes to the next player in the same way and so on down the line. The winning team is the one which succeeds in getting the match box on the nose of its last man first.

Should the box drop during this passing process you can allow the passer to pick up the box by hand, place it on his own nose and restart passing or, if you wish to be very severe, you can make the inefficient recipient bend down and stick it on his nose with his nose.

8. CLOCKING THE WINNER

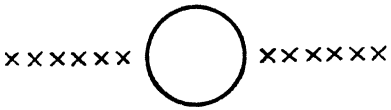
Pick two teams and number them off. Now take the two Nos. 1 and blindfold them. They are turned round a few times and must then set out to locate a clock or metronome which is ticking somewhere in the room. The one who locates it first counts one point for his side. Then the Nos. 2 are blindfolded, the "ticker" is given a new resting place, and the game is resumed. The winning side is the one with most points.

9. TABLE CURLING

A smooth-topped dining-room table is our rink and our curling-stones are draughtsmen. Place an object —say a silver coin—at one end of the table and play from the other. Having picked your sides, each player is given two or four draughtsmen (black denoting one side, white the other). The idea is to skid your men along the table and lie as near the "object coin" as possible. If an opponent is knocked out of the way in so doing, so much the better. After all the "curling stones" have been thrown, each of the four nearest stones counts one point, i.e. if three Blacks and one White were the nearest, the side with the Blacks would count 2 points. You can play for a fixed number of points or you can play so many "ends," i.e. after both sides have played all their men, place the object coin at the other end of the table and begin a new "end" in the opposite direction to the preceding one.

10. RALLY

Draw a circle in the middle of the floor, say four feet in diameter. Arrange the teams in file as in diagram. The first player of one side bounces a ball in the circle and then runs to the end of his line. Meanwhile the first player of the other side tries to palm the ball back into the circle and then runs to the end of his line. The second player of the first team now palms the ball back into the circle, and so on. The object of the game is to bounce the ball in the circle in such a way that your opponent will not be able to return it correctly. For failure to palm the ball, or for allowing the ball to bounce more than once or for bouncing the ball outside the circle, opponents score one point. Line balls count as being in.



11. FISH

Cut out two paper " fish " and set them on the floor some six feet apart. At the other end of the room and opposite the fish, set two plates on the floor. Pick your sides and number off. The leader now calls a number. The two players of that number come out, each takes a " blower " (a rolled-up newspaper) and tries to propel his fish in a series of leaps towards his plate. In the end he must propel his fish on to the plate. The one who does this first scores one point for his side, the fish are replaced at the original end of the room, two new players are called out and the game is resumed. The winning team is the one which scores most points.

12. SUITCASE RACE

Teams of four or five players are most suited to this game. Each team has beside it a suitcase—empty,

but shut. At the other end of the room and opposite the different teams, are bundles of say three garments.

The signal is given to start. No. 1 player in each team picks up his suitcase runs to the other end of the room, packs his bundle of garments one at a time, shuts the case, runs back to his own side, touches the next man and then returns with the packed case to the other end of the room, unpacks the case one garment at a time, shuts the case and brings it back to his own side. That done, No. 2 goes through the same procedure and so on. The winning team is the one that utilises all its players and completes the movements first.

13. PUTTING THE BABY TO SLEEP

The players form two rows. At one end of each row are : one table, one candle, one box of matches and one doll. Player No. 1 in each row lights the candle and carries it and the doll right round his own row of players and back to the table whereon he places the doll and the candle and then he blows out the candle. No. 2 now lights the candle and carries out the same movements, and so on. Should the candle be blown out in the process, the player must return to the table and light it again.

If numbers warrant it, several rows may be organised. The winning side is of course the one which completes its circuit first.

14. INDOOR HOCKEY

Where you have space a variety of Hockey may be played indoors. Walking sticks will do for hockey sticks and a woollen ball is recommended.

15. ODDS AND EVENS

Pick two sides and then arrange them in one big circle so that the players of each side are placed alter-

nately. Hand a ball to an "odd" and another to the "even" who is opposite him in the circle. The idea of the game is for each member of each team to pass his ball to the next player *of his side* on his right in an attempt to catch up on the other ball. When one ball does catch up on the other the game is won. Any player who drops the ball must himself bend down and retrieve it.

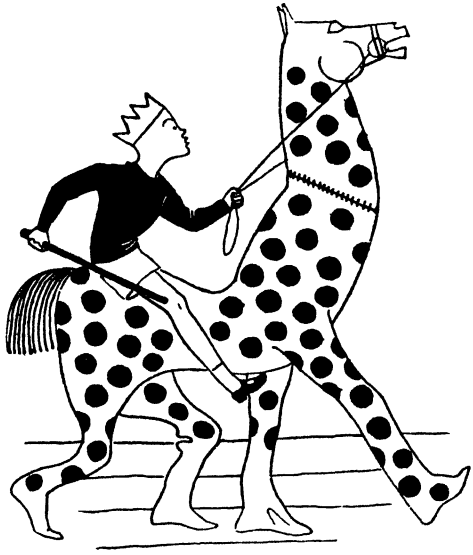
16. STRAWS AND PEAS

Provide each player with a lemonade straw and a saucer. Seat the teams facing one another. Place five peas in the saucer of each No. 1 man in each team. On the word "go," player No. 2 leans over and by suction attaches each pea to his straw and transfers them one by one to his saucer. Player No. 3 now transfers the peas to his saucer in the same way. To finish up, player No. 1 goes to the end of his line, sucks the peas off the last man's saucer on to his own and returns to his seat. First thus home wins. If a pea falls, it must be replaced on the saucer where it was before it fell.

17. TOAST AND TUNE

Each male has a female partner. The men are grouped at one end of the room and the ladies at the other. Each lady is provided with a piece of dry toast, and a slip of paper on which is written the name of some well-known tune. No lady is allowed to read the name of the tune on her paper. On the word "go," the men run to their partners and begin to chew the toast. While they are doing this, the men take the slip of paper, read the tune and, as soon as their eating will allow, begin to whistle the tune. As soon as a lady recognises the

tune her partner is whistling, she folds up the paper and runs to an appointed judge to tell him the name of the tune in question. The first one to do this correctly is the winner. Have a glass of water handy in case of accidents.



9

CHARADES

CONSIDERABLE entertainment may be derived from this type of game, the most popular way of playing which seems to be as follows.

Divide the players in two sections—one to be the audience, the other to be the actors. The actors withdraw from the room and choose a word of two or more syllables. They then prepare one scene to illustrate each syllable, and one to illustrate the whole word. (It is highly desirable that these scenes should be fairly short and that intervals between them should be definitely short.) If desirable, some subtlety may be introduced in the presentation of each scene, but as a general rule the actions are simple.

Present the Charades near a door through which actors can enter and retire.

In compiling and preparing your syllables and scenes, please keep to real genuine sounds. For example "*letter*" could not be presented satisfactorily as "*let 'er.*" It is however quite permissible to adopt a syllable of entirely different spelling provided the sound is the same. Thus "*side board*" might be presented thus:

SCENE 1.—Actors enter in the dress of a cricket team, say, and pretend to be engaging in preliminary ball practice. No words need be spoken, and after one minute, they withdraw.

SCENE 2.—Same actors return shortly and this time they are eagerly scanning an imaginary scoreboard on the wall. They may even make comments on imaginary figures to give a further clue.

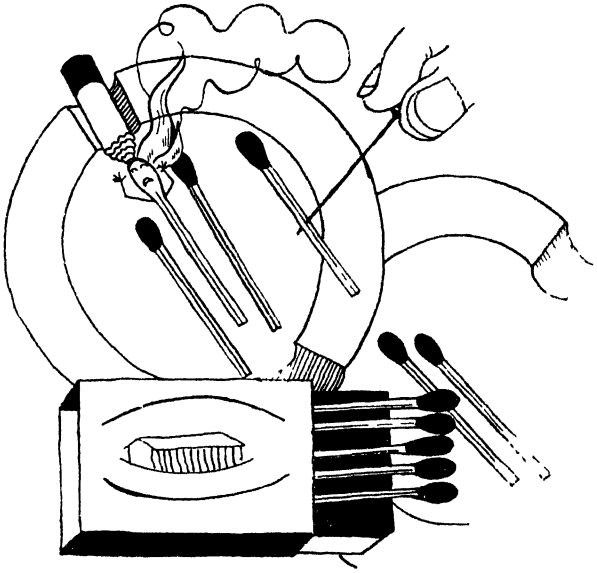
SCENE 3.—Actors come on and after adopting an attitude of extreme boredom (*side bored*) by yawns and stretching, etc., they withdraw.

Some players of this game adopt this general rule: There must be some speech in each scene and in the course of the speech the syllable or word must be mentioned.

The following comprise eminently suitable words for Charades. More may easily be compiled with a little thought:

Benign	Gauntlet	Masterpiece
Staircase	Whitewash	Mantelpiece
Duckling	Ringleader	Tangent
Wiseacre	Scarlet	Earwig
Hostage	Hornpipe	Dreadnought
Herring	Shylock	Hamlet
Tenants	Windfall	Partridge
Bargain	Notable	Vainglory
Sweet William		

After each Charade is presented and solved, the audience now become the actors and so on.



10 PROGRESSIVE GAMES

A MOST enjoyable hour or two may be passed in playing a series of Progressive Games. The idea behind this type of entertainment is that there are a certain number of tasks or games to be worked by every guest and marks are awarded for skill in performance.

The guests normally operate in groups of four per table unless when the total number of guests is less than 16, in which case it is suggested that they should work in pairs. Each player is provided with a score card on which the table numbers are registered. His mark for his performances will be entered by one of his opponents at each appropriate table.

Before the party commences, the host should have

one different task (and all rules appertaining to it) on each table. He should also have prepared the details of how his guests are to visit the different tables as each guest must visit all the tables at some time or other during the series. It should be borne in mind, moreover, that as far as possible no guests should play together more than once. It is the very essence of the well-conducted Progressive Games entertainment that as many of the guests as possible should meet one another so far as can be arranged within the time devoted to the whole competition. (Some Progressive Games Parties are worked out on the basis of the guests playing in pairs throughout the entire series. At the end of each task the partnerships simply move on to the next table. While this simplifies the organisation very considerably, it has two main defects. In the first place the guests are not meeting one another at all as the partnerships are fixed for the whole play. Also, should a partnership be formed in which one player is much superior to the other, the latter will have a most depressing evening.)

A strict time limit is imposed for each task, say three minutes. At the end of that allowance the players at each table compare notes and allocate marks on the following basis.

First	at each	table	scores 12	points.
Second	,,	,,	8	,,
Third	,,	,,	4	,,
Fourth	,,	,,	0	,,

This marking enables all varieties of ties to be assessed fairly, e.g. triple tie for first place—each scores 8 points; tie for second place—each scores 6 points; triple tie for second place—each scores 4 points, etc.

In the end the marks are totalled and a prize may be awarded to the winner.

SUITABLE GAMES

1. Each player has two saucers or ash-trays. In one of these are 12 matches. The player must transfer from one saucer to another as many matches as he can one at a time by piercing them with a pin. Matches must not be touched by hand at any time.

2. Each player is given a piece of string which has been knotted say six times. He must take out as many knots as possible.

3. A "goal" is formed of three books at one end of the card table. Each player is allowed five blows or flicks at a ping-pong ball from the other end of the table. The winner is the one who scores most "goals."

4. Each player throws six pennies or buttons from a distance of three feet on to a chess board. Two points are awarded for every coin on a black square and one point is given for every coin on a white square. A score is made only if the coin is within the square. The player with most points wins.

5. Write the alphabet backwards. First done correctly wins. Changes or omissions should be penalised in some way.

6. Time estimation. After Host says "start" there is a silent interval. On the word "stop," players estimate the duration of the interval in seconds. Points are awarded on the basis of nearness to the actual length of the pause.

7. Pick out with a needle corks floating in a bowl of water and transfer to a saucer. Corks must not be touched by hand.

8. Write down in correct order the names of the shops on the left-hand side of "So-and-so" street beginning with "X" and ending with "Y". (This is fair only if all players know the locality well).

9. Write a sentence in which the initials of the consecutive words are the letters of the alphabet in their correct order, e.g. "A boy comes down every Friday grinning helplessly in jest, knowing, like many naughty orphans, punishment quite regularly shall turn up violently when Xerxes yells zealously."

10. With eyes shut, write five consecutive sentences on a slip of paper. Marks should be deducted for every collision of words or for words touching one another.

11. Deal out a pack of cards and arrange them in descending order from the Ace in each suit. If nobody has completed the task on the expiry of the time limit, the winner is the one who has most cards in order.

12. Compile as big a list as you can of nouns beginning with a prescribed letter.

13. Compile a list of palindromes.

14. Each guest is presented with a paper on which there is written a paragraph. The player must find as many hidden words as possible, e.g. names of fish, cars, flowers, etc.

15. Interchange three letters in each of the following and so make proper words:

Curimomh	Shypic	Toruhgh
Thpoyid	Pothny.	

16. Pick out marbles from one bowl and transfer to another using two unsharpened pencils.

17. Thread as many beads or buttons as you can using a needle and a piece of cotton.

18. Compile a list of words using the letters of some given word.

19. Count out one by one the number of grains of rice in a teaspoon.

20. Write down :

(*a*) The football team at present holding the Cup.
(*b*) The First League Champions.
(*c*) The County Cricket Champions.
(*d*) The last winner of the Derby.
(*e*) The player who topped the Batting averages last season.

21. Fish out of a bowl as many boot buttons as you can using a pencil with a thread to which is attached a bent pin.

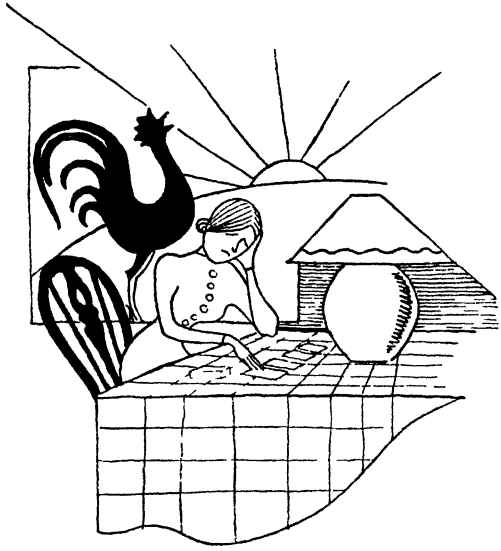
22. Write down as many makes of motor car as you can.

23. Write down as many brands of cigarettes as you can.

24. Estimate the number of peas in a bottle.

25. Write down the names of the countries of Europe.

Further material eminently suitable for use in this type of indoor entertainment is to be found in Chapters 1, 7, 20 and 26 of this book.



11 CARD GAMES—PATIENCE

GENERAL

THE following points of general interest in Patience Games may well be noticed before we proceed to the details of several games themselves.

As a general rule the play is conducted thus. A certain number of cards are set out face upwards on the table (the *lay-out*). This leaves some cards still in the hand (the *stock*). The cards of the stock are now played out on to the layout in accordance with some particular design. When any cards cannot be thus placed, they are piled in a bundle in front of the player, this bundle being known as the *rubbish heap*.

Any card lying uncovered and face up is known as an *exposed* card, while every card which lies face down-

wards is *covered.* Sometimes certain cards in the pack are not used at all in the course of a game and so they are known as *dead.*

If a player in the course of a game comes to the point where he is unable to move, i.e. where he is unable to play further according to the rules of the game, he is *blocked.* In some Patience games this impasse marks the end of the game—unsuccessfully for the player, of course—but in other games he is permitted to reshuffle the rubbish heap and try again or even to reshuffle the whole pack and begin from the beginning all over again. In some " schools " the latter alternative is permissible only without reshuffling of the pack. Should the player be blocked during this second round, the game is ended and the player has lost.

1. PATIENCE (Played with one Whist Pack)

The object of this game is to build ascending sequences on the four Aces without any regard whatever being paid to suit denomination, i.e. 7 of Hearts could be placed on 6 of Clubs, and so on.

The cards are played one by one and four bundles are thus built on the table. When the Aces appear, they are placed side by side on the table between bundles and the player. These bundles need not necessarily be formed in unvarying cyclic order. The object of the game should be borne in mind, and so, if a Jack for example, be turned up and a Queen is exposed on top of a bundle, then the Jack will be placed on top of her, with this end in view: At a later stage we may reach the point where a sequence has been built from Ace to 10. If the Jack is still exposed, we will not only add him to the sequence but also add the Queen as well. All cards available from the layout should be added to the sequence before a new card is played. The sequences are, therefore, built up either directly from the

deal or from exposed cards in the bundles. For example, if a sequence were carried successfully from Ace—6, and an 8 is exposed on a bundle, and the next card dealt is a 7, then, the 7, or dealt card, will be added to the sequence as will the 8 also. If no further exposed cards are of use, another card is dealt from the stock.

The game reaches a successful issue when four perfect sequences are on the table.

2. DEMON PATIENCE (Played with one Whist Pack)

This is at one and the same time one of the most fascinating and one of the most difficult games of Patience. When I say " difficult " I mean that failure is much commoner than success.

After shuffling and cutting, take out the top thirteen cards from the pack and set them, one on top of the other, in a pile before you—(the *stock*). Next deal out four cards which you set out in a row side by side and face upwards. These are " Heads " of Columns. The next card dealt is placed just above the left-hand " Head " and is called a " Base." In the course of the game we will of course come upon the other three cards of the same numerical value as that " Base." As they appear they are set out in a row to form 4 " Bases " just above the 4 " Heads." It may seem queer to you that the Bases are thus above the Heads but the following building arrangements should clear up that apparent contradiction in terms. Cards are dealt from the number left in hand—(the reserve)—and the purpose is to build sequences thus :

(1) From the bases *upwards in suits*, (building the cards immediately on top of each other) and (2) from the heads *downwards in alternate colours* (letting the cards overlap).

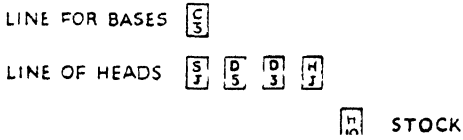
Should the occasion arise when the top card of one column is the next lower of a differently coloured suit from the card at the bottom of another column, the entire former column is placed immediately below the second column. The top card from stock is taken to fill the vacant place in our lay-out. In the same way the top card of a column may be played up to become a base.

Subsequently, the cards are dealt face downwards in groups of three. When such a " packet " has been dealt, the top card is turned up. If it fits in anywhere to form a link in any sequence it is placed in the desired position. Then the second card is turned over and if it fits in, we then turn over the third. In the event, however, of the top card of a packet not being available, or (the first card having been successful) if the second is not available, subsequent cards of any one packet cannot be used during that round.

After you have used all the available cards of your reserve, take up the cards which previously could not be used and work through them in threes and so on, till in the end,

(1) You either succed in building all the cards up from the bases and down from the heads, or

(2) You reach the point where the resources of your reserve are exhausted. In this case you are given the opportunity once only of taking the top card from a base and putting it at the foot of a column.



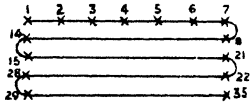
The specimen overleaf may help to clear up any little difficulties.

The first move in that layout is to place the 3 of Diamonds as a Base beside the 3 of Clubs. The Hearts 10 now could fill the vacant space among the heads, but you will notice that it could also be used as the next card in sequence below the Spades' Jack. The latter is, of course, the move. Should the next card be the 10 of Clubs or Spades, it would go in sequence below the Hearts' Jack. If, however, that next card does not fit into any sequence, then it will be utilised to fill the vacant place among the heads.

Now deal the first packet of three cards and carry on from there.

3. GOLF PATIENCE (Played with one Whist Pack)

Shuffle well and deal out 35 cards in five rows of seven each adopting the order which the sketch illustrates.



The next card is played on to the table and the bottom card of any vertical row may be placed on it provided it is of a value immediately above or below the played card, *regardless of suit.* (Of course as a bottom card is played, that row at once acquires a new bottom card, viz. the one situated just above the original bottom card, etc.). Once that card is played, examine the bottoms of the rows to see whether the sequence can be continued either above or below. When such continuation is impossible, deal another card and build all the cards on it which you can; and then deal another card, and so on. You can add to any card in sequence above or below unless to a King who is a "stopper" to any sequence he may join. The object of the game is to clear out all the original 35 cards of the layout.

1. When your reserve is exhausted, the number of cards still remaining of the layout is counted as your score for that hole.

2. Should the layout be completely removed before your reserve is exhausted, the number of cards in your reserve counts as a minus score, e.g. in a round of 9 holes, your scores might be:

5, 13, −4, 11, 1, −5, 24, 16, 7 or a total score of 68 for 9 holes.

You may either play a Medal or Stroke round yourself, or you may play a Match against an opponent (he will have his own pack of course) or you can have quite a number, each with a pack, playing a Medal Competition.

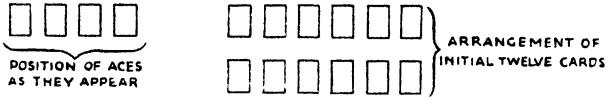
4. THE CARPET (Played with one Whist Pack)

Make the " Carpet " of twenty cards arranged in five vertical rows of four cards each. As each Ace appears it is placed just in front of you. The object of the game is to build from these Aces ascending suit sequences. These sequences are built normally with the cards in the layout or carpet. When any card is withdrawn from the carpet to aid the sequence or when an Ace is withdrawn from it to start a sequence, the vacant space is filled by a card from the stock in hand. Several cards may be withdrawn from the carpet at the same time to aid a sequence.

In the event at any time of no move being possible, the stock is dealt one by one into a rubbish heap until a move is possible, or the stock is exhausted. The top card of the rubbish heap, may, if suitable, be played to a sequence. So long as there are blanks in the carpet, these must be filled from the rubbish heap. If the stock becomes exhausted in the making of the rubbish heap, the game is over.

5. THE BURLEIGH PATIENCE (Played with one Whist Pack)

Deal twelve cards face upwards as arranged in the diagram and leave four spaces in which the Aces will be placed as sequence foundations as they appear. These sequences—the successful building of which is the object of the game—are to be suit sequences.



Should any Aces be dealt in the opening deal of 12 cards they are at once placed in their position and the vacancies thus caused in the rows are filled from the stock in hand. Assuming then that we have played out 12 cards and any Aces that may have occurred, we next examine the 12 cards to find if any of them are in sequence with any others displayed. If there are any, the higher may be placed on the lower or the lower on the higher, according to suitability. With the Aces, of course, the only suitable cards for such transfers are the next highest. As vacancies occur in the layout they are filled from the next cards in the stock.

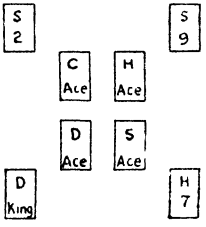
The player keeps on playing his stock one by one, transferring and filling till he may reach the point at which the last card he has dealt is unsuitable for introduction either to the two rows of six or to the Ace columns. He leaves that card face upwards on the table, turns his stock upside down and begins to deal out from that end one at a time. If he succeeds in creating the opportunity for a transfer, the vacancy is filled by the waiting card. At this stage, he turns his stock over again and deals one at a time again, and so on. Should he reach the stage, however, at which he has one waiting card lying and (having turned the stock upside down), he

deals a card which cannot be fitted in, then he has lost the game.

It should be noticed that if the top card of a heap is available for transfer and the one below it is also in sequence, then all such cards can be transferred at once. The player, however, is not allowed to examine the order of a heap of cards but must rely on his memory in transferring a card to its position in another heap.

6. PUSS IN THE CORNER (Played with one Whist Pack)

The four Aces are placed in square formation. The idea of the game is to build sequences of colour on them, i.e. Hearts 3 may be placed on Diamonds 2, or Clubs 10 may be placed on Spades 9. The player now deals one at a time—not in cyclic order necessarily—to the four corners, thus making bundles there. Any cards, of course, thus dealt which would fit into the sequences in the centre of the layout, are at once transferred there. Also, when any "seven" appears in this process of dealing, the player may remove any number of cards from any corner heap below any other corner heap, but he must not disturb the order of such cards.

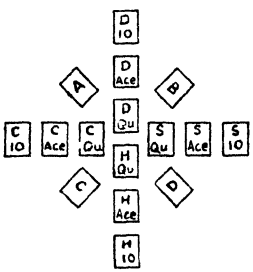


An opening at "Puss in the Corner"

When the stock is exhausted, the corner heaps are picked up and gathered together *without shuffling* and thus the new stock is formed. The player now deals to make new corner heaps. If he fails to establish his colour sequences and reaches the point at which he has exhausted his stock, the game is considered to have been lost.

7. THE LADIES' DRAWING-ROOM (Played with Two Whist Packs)

Remove the four queens from one pack and arrange them as shown in the accompanying diagram. The packs are now associated and shuffled well. They are now dealt one by one. Whenever Aces or 10's appear they are set beside their appropriate Queen as illustrated. These



A,B,C,D represent positions of Jacks not used in cross formation.

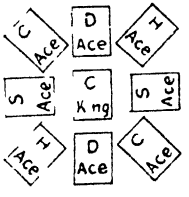
form the bases of suit sequences the building of which from the stock can commence as soon as any Ace or 10 is in position. Any cards unsuitable for incorporation go to the rubbish heap. The sequences on Aces are ascending and terminate with Kings. The sequences on Tens are descending and also terminate with Kings, the Kings following the Aces. It will be noticed that only four Jacks will be utilised in these building processes. The other four should be place in the angles of the cross (see diagram). As any Jack is dealt the player has the option of placing him in a cross angle or in the rubbish heap to await inclusion in the ascending suit sequences based on the Aces.

The player is allowed to deal through the rubbish heap three times. If at the end of this he has got the Queens surrounded by twelve "good men and true" (eight Kings and four Jacks) then he has succeeded, but only three deals are allowed.

8. THE STAR (Played with Two Whist Packs)

Remove all Kings and Aces from the packs and, setting one King in the centre, create a "star" round him with the Aces as shown in the diagram. Discard the remaining seven Kings as they are not issued in the game. The aim of the player is to build ascending suit sequences on the Aces.

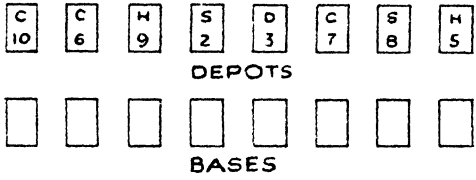
From the stock in hand deal one card behind every point of the star. If any "two" exists there place it on one of its appropriate Aces and add a "three" and so on, using all the available cards from that first deal. Vacancies as they occur are filled from the pack, this filling process not being counted as "dealing." Once the resources of that deal are exhausted, deal another card to each star point, outside the previous dealt cards. The cards of this second deal are utilised as with the first round, every available chance to build being accepted. Then deal a third round. In this round if, at different star points, there are two consecutive cards of the same suit, one may be placed on the other and the vacancy filled from the stock. If you can at any time in this third round remove all three cards from one "arm" or "ray," these spaces can be filled by cards taken from "star points" thus leaving spaces to be filled from stock. If you have failed by the end of the third round to get the central King surrounded by eight Queens, you have lost the game.



9. MISS MILLIGAN (Played with Two Whist Packs)

Having shuffled the packs, deal eight cards in a horizontal row. These are "depots." Leave a space (see diagram p. 100) for the "foundations" or "bases." These bases are the Aces, which will be placed there as soon as they make their appearance. If any Ace

appears in the initial deal of eight cards, it is placed in position at once and its place filled from the stock in hand. The object of this game is to build ascending suit sequences on the Aces. The top card of any depot may be placed in position in sequence on a foundation column *or* in a descending sequence of alternate colours on a depot column. Any number of cards may be transferred at the same time from one depot column to another, provided they satisfy the conditions just mentioned.



When all cards of any depot have been removed the space thus left may only be filled with a King or a sequence up to and including a King.

When you have played all transferable cards from the initial eight, deal another eight overlapping the previous row. No move or transfer connected with that row can take effect until the whole row of eight is dealt. Subsequently deal further eights and so on till either the sequences are completed or you have exhausted your stock, in which case the game is lost.

10. CLOCK PATIENCE (Played with Two Whist Packs)

Pick out from the packs a numerical sequence of twelve cards—two to King—choosing the suits so that they alternate with one another, i.e. you will have three cards of each suit.

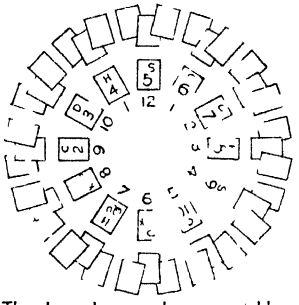
Set out your cards like a clock face beginning with the two at the "quarter to" position and arranging the

remainder in order clockwise, the King thus being at the "twenty minutes to" position.

The object of the game is to build ascending suit sequences on those twelve "foundations" until each has reached the stage when the number of its top card corresponds to the appropriate hour, the Jack counting as eleven and the Queen as twelve.

Shuffle the remaining cards and deal to each "hour" of the clock an overlapping bundle of three cards (faces up), beginning to deal at the "five minutes past" position. The top card of any overlapping bundle may be placed on any "foundation" provided it is in the desired suit sequence *or* the top card may be placed in descending suit sequence on the top card of any other "hour" bundle.

Once you have moved every available card of the bundles, all cards being moved one at a time, deal from your stock one by one first to replenish bundles which have been reduced due to transfer. If no further moves are available continue to deal one by one, such unsuitable cards going to form the rubbish heap face upwards.



The above diagram shows a suitable foundation establishment with the positions of the "hour" bundles

The top card of the rubbish heap may be used at any time to aid in a sequence provided all hour bundles contain at least three cards. This obtains until all the stock is dealt, after which time the top card of the rubbish heap may be used regardless of how many cards are in these hour bundles. This top rubbish heap card, however, may not be played into hour bundles.

The game continues on these lines of transfer to foundation sequences, followed by the restocking of

the hole that number of points past his " outside " peg. The system of movement will therefore be seen to be that the rear peg is brought up to and then beyond the forward peg and so on till the end of the board is reached, at which time the movement is reversed and the path is retraced along the board again till one peg is inserted in the sixty-first hole, thus terminating the game.

THE DEAL. The full pack of fifty-two cards is used. After the pack is shuffled, the players cut for deal which is obtained by the lower card cut. The Ace throughout this game is low. Right away the loser of the deal scores three points as there is some advantage in having the deal. The dealer now deals five cards one by one face down alternately to his opponent and himself.

THE OBJECT OF THE GAME. The aim of each player is to form as many combinations as he can of the types which follow. The Ace is always low and counts one. The ordinary cards count their pip value. Court cards count as tens with regard to points but when used for combinations they are held at their face value.

THE PLAY. Each player examines his five cards and discards two. These two together form what is called " The Crib " and become the possession of the dealer. Once " the Crib " is made, the loser of the deal cuts the pack. The dealer takes out the top card of the lower cut and, the top half being restored, places it face up on top of the pack. Should this exposed card (The Start), be a Jack, the dealer pegs two points (Two for his Heels). The player who lost the deal leads a card and the dealer replies, and so on.

If a player (A) plays a card of the same value as the card his opponent (B) has just played, he has made " a Pair " and scores 2 points. If B can now play a third card of the same value, then he has scored a Pair-Royal and scores 6 points. (These scores are marked while the game goes on.) In the event of a player being able

to add the fourth card of the same value, then he scores a Double Pair-Royal for which he gains 12 points.

When a player plays a card which, added to the cards already played out, makes a total of Fifteen or Thirty-one, he scores 2 points. With regard to "Thirty-one," if the total value of the cards played is so near thirty-one as to prevent a player playing a card which will keep the total under thirty-one, he must "Go." His opponent can now play any card or cards up to a total value of "thirty-one." If he does make the total exactly thirty-one, he scores 2 points but if it is less than thirty-one, he scores 1 point, commonly called "For the Last Card." If the last card makes up Fifteen, he scores 3 points. The player who calls "Go" scores 1 point.

Another kind of scoring combination is "the sequence." With regard to this, it should be noticed that only the numerical value matters. Suit distinctions are ignored. Not only so, but the consecutive order of play of the cards does not matter so long as the group has cards which can definitely be arranged in sequence. For completing a sequence of three cards (which might, for example, be played 10, 8, 9) a player scores 3 points. If the players can add to a sequence (up to a limit of seven), 1 point is scored by the player who makes each addition.

So far we have seen how the players score in their "interplay" with one another. Once their hands are finished the players now assess the actual values of their own hands and score accordingly. Care should be taken that all possible combinations are utilised. The dealer's opponent starts first. In many ways the scoring in each hand is the same as the scoring in play. If a player has three cards of the same suit ("a Flush"), he scores 3 points. If the suit is the same as that of "the Start," he scores 4 points. If a hand contains the Jack of the same suit as "the Start," its owner scores 1 point (One for his Nob). Once the dealer's opponent has completed

his score, the dealer himself assesses his own hand on the same lines and then he assesses "the Crib" and scores both to his credit. With regard to "a Flush" in "the Crib," it is only valid when its suit and that of "the Start" are the same. 5 points are then awarded.

"AT-A-GLANCE" VALUES.

SCORES IN PLAY.		SCORES IN HAND AND CRIB.	
Combination.	Points	Combination.	Points.
Pair	2	All Pair Groupings, Sequences and Fifteens.	see other col.
Pair-royal	6		
Double Pair-royal ..	12		
Fifteen .. .. } Thirty-one .. }	2	Flush in Hand ..	3
		Flush including Start .	4
For his Heels	2	Flush (5) in Crib and Start	5
The Last Card	1	His Nob	1
Last Card and Fifteen ..	3		
Go	1		
Sequence	3		
Each addition to a Sequence	1		
Loser of the Deal ..	3		

GENERAL NOTES. A King terminates a sequence and so Queen, King, Ace does not constitute one.

The dealer should discard cards which may be of value in "the Crib" in the end; the dealer's opponent, on the other hand, will do all he can to discard two cards which will be of little value in "the Crib." Experience will decree what cards in general are most suited to these purposes.

The highest possible hand value is 29—four fives, and the Jack of the same suit as "the Start" (a double pair-royal, eight fifteens and one for His Nob).

The loser in one game is the dealer in the next.

2. CRIBBAGE PATIENCE

This variation of Cribbage can be very fascinating. One player has a well-shuffled pack; the other has a pack pre-arranged in suits and in order. The player with the shuffled pack leads his top card and the other player pulls out the corresponding card from his pack. This is repeated till each player has played sixteen cards.

Now these cards, as they are played, should be arranged to build up a four-square formation, i.e. each player making his own square. A card once placed may not be moved. After the sixteenth card is out, the dealer deals one more (the other player dealing its counterpart), and that card acts as "the Start" at Cribbage.

The rows—horizontal, vertical—are now examined, the "turn-up" being included in every row, and pairs, sequences, flushes, etc., as in Cribbage are looked for. These are awarded points on the same basis as in that game. Play may be for sixty-one or a certain number of rounds may be arranged. Each player builds his square as he thinks best and the one totalling sixty-one first or having the higher aggregate in points over the fixed number of games, wins.

3. BEZIQUE

This game is played with two packs (having the identical back appearance) from which all cards below the sevens have been removed. These two "packs" are shuffled together and hereafter will be referred to as "the pack."

THE DEAL. The cards are dealt by the player cutting the higher card. He deals eight cards to each, first three, then two and finally three. He turns up the seventeenth card, which indicates trump, and sets it on the table beside the undealt remainder of the pack, which he places face downwards.

THE ORDER OF THE CARDS. The order of importance

in each suit is rather peculiar—Ace, Ten, King, Queen, Jack, etc. It should be noted that this order is observed during the entire play, including the cut.

THE OBJECT OF THE GAME. The idea of the game is really twofold, viz., to win tricks so that you can declare any or several of the combinations which follow and, at the same time, to prevent your opponent from declaring. The game is usually 2,000 points up.

THE ROUTINE OF THE GAME. The dealer's opponent leads and, in reply, the dealer may play any card he chooses. The two cards thus played constitute a trick, the winner of which is the player of the higher card of the suit led or the player of a winning trump. Having won a trick, a player may set out before him face upwards any one or several of the combinations which follow. If, however, he has nothing to declare he takes the top card from the remaining stack (his opponent taking the next one) and then leads. The winner of each trick leads for the next one. Only when he has won a trick may a player declare a combination. It can be readily seen that throughout the game until the stack is exhausted each player has continually eight cards. When the stack is exhausted, there can be no further declarations. The idea from this stage to the end (as indeed it is throughout the whole game where it is deemed advisable) is to win as many tricks as possible containing Aces and Tens. After the game is over, each player examines all the tricks he has won and takes 10 points for each Ace and 10 for each Ten he has captured. Throughout the game a player may lead or reply from his hand or from any cards he has declared.

THE DECLARATIONS

1. *Common Marriage.* (20 points). This is constituted by the King and Queen of the same suit, with the exception of the trump suit. It should be noted that if,

after declaring the marriage, one of the "contracting parties" be played in a trick, the card left behind cannot be married to a new partner should such be withdrawn later from the stack.

2. *Royal Marriage.* (40 points.) This is constituted by the King and Queen of trumps. The veto with regard to remarriage applies here as in a common marriage.

3. *Fours.* (Aces 100; Kings 80; Queens 60; Jacks 40.) The four Aces, or Kings, or Queens, or Jacks may be made up of any suits whatsoever. Notice here also that if one of a declared Four be played in a trick, then a new Four cannot be constituted with another card of the same value plus the three remaining cards of the Four. However, you can, if you like, use declared cards to form combinations of a *different nature* like this. Let's say you had declared a common marriage and you then obtained three Queens in your hand. Having won a trick you can declare these Queens beside the Queen of the common marriage as Four Queens. The Queen of the common marriage must of course still be on the table.

4. *Sequence* (250). This valuable declaration comprises the Ace, Ten, King, Queen and Jack of Trumps. (You should, of course, notice that this sequence contains a Royal Marriage. To obtain maximum points, first declare the Royal Marriage; then contrive to win a further trick and add the Ace, Ten and Jack and so realise the sequence.)

5. *Bezique* (40). This is the declaration of the Queen of Spades and the Jack of Diamonds.

6. *Double Bezique* (500). This is the declaration of both Queens of Spades and both Jacks of Diamonds. If all four cards are declared together, 500 points are gained. You can increase this total to 540, however, by declaring Bezique (40) and then, after winning a further trick, complete your Double Bezique (500). But, to realise Double Bezique all four cards must be on the table at

the time of declaration. In other words, if one of the cards of the Bezique declaration has been played in a trick, Double Bezique is impossible.

Further Bonus Awards.

1. If the "turn-up" card after the deal is the seven of trumps, the dealer scores 10 points.
2. If any player holds the seven of trumps, he may, after winning a trick exchange it with the "turn-up" card or simply declare it. In either case he scores 10 points.
3. The winner of the last trick scores 10 points.

(These scores are made up as they are gained in the course of the game. Special markers can be readily obtained.)

Points of General Interest. Do not disregard the importance of small trumps. They are very useful for disposing of opposing Aces and Tens.

Keep a sharp look-out on your opponent's declarations and play. Often a valuable clue can be gained therefrom as to the possibility of your realising the particular combination for which you are searching; e.g. if you hold two Queens of Spades and one Jack of Diamonds, the Double Bezique appears to be worth trying for. But if your opponent declares Four Jacks (Diamonds being one) or if he plays the Jack of Diamonds, your dream is shattered.

Having realised the value to yourself of noting your opponent's play, try yourself to give away as little information as possible.

When the stack is exhausted and the last eight tricks are about to be played, each player lifts up any declared cards he may have. (Have a good look at your opponent's before he conceals them in his hand.) The winner of

the last trick now leads and his opponent must follow suit if he can. Failing that he trumps or discards. The winner of each trick leads till the hands are finished. Once the tricks have been examined for Aces and Tens, the cards are shuffled and the previous non-dealer is the dealer of the next game.

4. PIQUET

A pack, from which all cards below the sevens have been removed, is cut for deal. The lower card (Aces low) wins the deal. The dealer is called The Younger Hand and his opponent is termed the Elder Hand. The object of the game is to acquire and declare the combinations which follow and also to score tricks.

THE DEAL. The Younger Hand deals twelve cards in twos or threes face downwards and alternately to his opponent and himself. The remaining eight cards are placed face downwards on the table. The top five (belonging to the Elder Hand) are spread out over the bottom three (belonging to the Younger Hand).

THE COMBINATIONS. The following combinations must be declared in the following order.

1. *Carte Blanche.* This is a hand lacking King, Queen and Jack. If the Elder Hand has such a lack, he at once announces "Carte Blanche" and scores 10 points. Having done so, he now discards at least one card from his hand and at most five cards, restoring the hand to twelve cards from the top five of the undealt cards. Should the Younger Hand also have "Carte Blanche," he now declares it and likewise scores 10 points. He also discards and draws. He may take any or all of the cards left by the Elder Hand but he must take all such left cards before he can take any of the three bottom cards. When "Carte Blanche" is announced, the hand is displayed on the table. The Younger Hand, however, need not so display his "Carte

Blanche" until his opponent has completed his discarding.

The object of this discarding and drawing is to achieve as far as possible the benefits of the combinations which follow.

2. *Point.* This simply means a suit and does not necessarily involve sequence arrangement, the really vital matters being length and strength. The player having the longer Point scores one for each card comprising it, i.e. a player having a Point of six is better off than one having a Point of five even though these five may actually be better cards. The Point is said by the opponent to be "Good" if that opponent has an inferior Point and the score is reckoned accordingly. The Elder Hand makes the declaration. Should the Younger Hand have a better Point than his opponent, his reply is "Not Good" and he (the Younger Hand) scores.

When it transpires that the Points of both hands are equal in length, then the question of strength comes in. The total pip value determines the matter (Aces counting 11, face cards 10 and ordinary cards their ordinary value). If there is still equality, the Point is ignored for that hand.

3. *Sequence.* This involves a series in strict suit sequence of at least three cards. The old French names are still used to distinguish the length of such sequences. Thus: Tierce (three cards), Quart (four cards), Quint (five), Sixième (six), Septième (seven), Huitième (eight). Tierce and Quart count 3 and 4 respectively; the remainder count their own value plus ten, i.e. 15, 16, 17 and 18.

As in Point, length of sequence is of chief value and only when the respective lengths are equal, is the winning sequence determined by major importance. Any other sequences which either player may hold are not valid

if their chief sequences are equal. But if A has the longer sequence he takes marks for it and also for any lesser sequence (of at least three) which he may hold, no matter how this lesser sequence may compare with any sequence held by an opponent.

4. *Quatorze.* This is a group of four of the same kind of card higher than the nines, e.g. four tens or four Jacks, etc. The player with the higher Quatorze is allowed to count any other Quatorze he may hold. Each Quatorze, if "Good," counts 14.

5. *Trio.* This is a group of three of the same kind of card higher than the nines (see Quatorze). Any Quatorze is better than and negatives any Trio no matter what their relative face value may be. The score for a "Good" Trio is 3. In any combination, only the winner scores points.

THE PLAY. Each player, on examining his hand, tries to achieve the best possible combinations at his disposal. We remember that he must change at least one and is entitled to look at five. The Elder Hand tackles this most important job first and when he has finished, the Younger Hand has his opportunity. We also remember that while he can examine all the eight cards left, he may only take any of the last three if he takes the first five.

The discarding over, declaration begins. The Elder Hand goes through his different calls in the fixed order and the Younger Hand replies "Good" or "Not Good" as the case may be.

Should any player in so declaring total thirty, he adds 60 for Repique.

The Elder Hand now leads any card he likes and counts one for having the lead. At this stage the Younger Hand declares any combination he has which is better than that of his opponent. (Previously you remember he merely said "Not Good" and did not

disclose exactly why the Elder Hand's combination was not good.) In his reply to the Elder Hand's lead, the Younger Hand must follow suit. Should he win the trick, he counts one for winning it and one for the next lead. If, however, the Elder Hand wins the trick, he leads again and so on. Should the Elder Hand score 30 (in combinations and leads) before the Younger Hand has opened his score, then he scores 30 for Picque. The winner of the last trick scores 2 points. The player who wins most tricks (which, by the by, are left lying face upwards) scores 10 " for the Cards." Should one player score all twelve tricks he scores 40 for " Capot."

The play is conducted over a series of six deals or hands, this series being termed a " Partie." The winner of a Partie (the one with most points over all) adds 100 to his score and the difference between that total and his opponent's total registers the amount on which payment should be made if stakes are being considered in the game.

As in many other games, experience alone will tell you what cards should be retained for play and which ones should be discarded as being of little worth.

5. GERMAN WHIST

The full pack is used and the deal is determined by the lower card cut. Thirteen cards having been dealt to each player, the remainder are stacked in the middle of the table, the top card being turned over to indicate trump.

The dealer's opponent leads and the dealer must follow suit if he can, discarding or trumping occurring when the suit cannot be followed. The winner of the trick takes the turned up card and the loser takes the next card, showing it to his opponent before including it in his hand. After each trick two cards are taken

from the stack, the winner picking first. This goes on till the stack is exhausted, after which the hands are played to a finish.

(Some authorities turn up the top card after each trick, thus enabling both to see whether the trick is worth taking. In this case, of course, the loser must each time reveal the identity of the card he pulls from the pile).

In the end, the player with the greater number of tricks counts the difference between his own and his opponent's trick total. (In the event of a tie, there is no score). The game is for so many points up, 50 being the usual game.

6. CANADIAN WHIST

Thirteen pairs of cards are dealt face downwards to each player, the pairs forming one single row on either side of the table. Each player turns over the top card in each of twelve pairs and takes the other pair (blinds) in his hand. The dealer's opponent, after examining all the visible cards, chooses trump. While there is no normal compulsion to take a trick, the suit must be followed where possible, i.e. even from blinds. As each exposed card is played, the one below it must be turned up. Each player counts one point for every trick he takes over thirteen. The usual game is for eleven points up.

7. DOUBLE-DUMMY BRIDGE

The two players sit at adjacent sides of a card table and the deal is made to four hands. The hand opposite each player is a dummy and in dealing these, the dealer should deal the first six cards to each face downwards and the last seven should be exposed.

The order of precedence in bidding is the same as obtains at Auction or Contract, the two players bidding

9. CASSINO

The full pack of fifty-two cards is used and the lower cut wins the deal. Four cards are dealt (either all together or two at a time) first to the dealer's opponent, then to the " table " and finally to the dealer himself. The " table " cards are exposed.

THE OBJECT. The main idea of the game is to capture as many cards as possible and this can be done by any of the following four processes Players play alternately, the dealer's opponent playing first.

PAIRING. If a player holds in his hand a card corresponding in value to any card on the " table," he may take that " table " card. In the event of a player holding more than one card corresponding to cards in the " table " he may, as a general rule, only complete one capture at once. After his opponent has played and if the requisite card or cards are in the " table " still, he may then complete a further capture.

COMBINATION is somewhat similar to pairing. If a player holds one card equivalent to the total of two cards in the " table," he may capture both, e.g. A holds a ten. In the " table " there is a six and there is a four. By " combination " he can take both six and four.

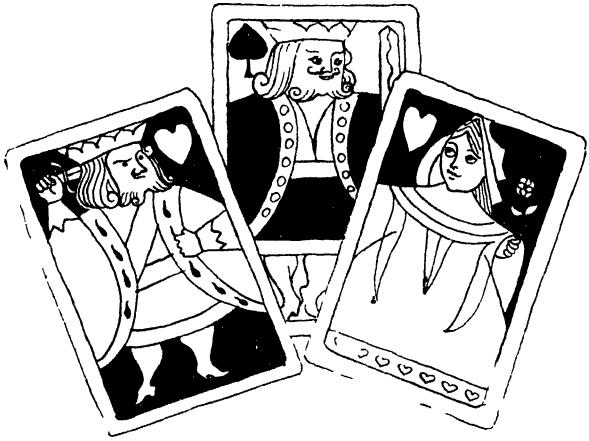
BUILDING. To allow of his making a " combination " in a subsequent round, a player may take a card from his own hand and add it to a card in the " table," e.g. A. holds a seven and a two : A five is in the " table." A may place his two beside the five and—provided his opponent has not seized either or both—capture the five and two with his seven at his next opportunity. Notice, however, that as soon as such a " building " is begun by adding a " table " card, the play passes to the opponent, who may take advantage of the cards in the " table " if he finds it suitable. The " building " cannot be completed, till the play has returned, to the original builder.

CALLING.—This involves the holding of two cards each corresponding to some combination on the " table." He cannot make one complete capture at once but must, on making a call, place one of his cards on the table and indicate the name of his combination. If his opponent does not destroy such a call by using any of the cards comprising it, the caller may then complete the whole capture at once : e.g. let us say A calls " eights." He holds two eights. On the " table " are a five and three. A lifts all four cards. Also, should he hold a six, and a two is on the " table," he may also lift them as they comprise an " eight " call also.

When the hand of either player is played out or when no further play is possible with the cards in hand, four more cards are dealt out all round. Any cards in the " table " go to the player who completed the last gathering process.

SCORING :

1. A sweep is obtained when one player captures all the " table " cards and is rewarded with 1 point.
2. Great Cassino is the Diamonds 10, and its capture gains 2 points for the taker.
3. Little Cassino is the Spades 2. 1 point is given for its capture.
4. The player holding the largest number of cards at the end of a game scores 3 points.
5. Each Ace captured counts 1 point.
6. The game is either 11 or 21 points up.



13 CARD GAMES—FOR THREE

1. SOLO WHIST

THE very popular game of Solo Whist (see Chap. 14) is frequently modified to suit three players. The following are commonly regarded as the main differences between four-handed Solo Whist and three-handed Solo Whist:

(*a*) This game is played with three suits—the Spade suit being the one generally withdrawn from the complete pack.

(*b*) There are no Proposal and Acceptance bids.

(*c*) Misère ranks higher than Abondance as it is, as a rule, a more difficult contract to fulfil.

(*d*) If the game is being played for so many points up, scoring is as follows: Solo, 2 points; Abondance, 4 points; Misère, 6 points; Misère ouverte, 8 points; Abondance déclarée, 12 points. As in four-handed Solo Whist, however, the players may choose to play for small stakes, in which case they will beforehand

assign their own financial value to each bid. If the declarer makes his bid, the other two pay the pre-arranged stake, but if he fails then he must pay the pre-arranged stake to each of his opponents.

(*e*) Quite often in this game if all players pass, any player may bid a "six-trick solo," i.e. he will name his own trump and contract to take six tricks.

(*f*) Among certain players the following further modifications are in common use:

Misère—the taking of one trick in Misère is allowed.
Abondance—instead of nine tricks, eight tricks constitute an Abondance bid.

These latter modifications may, or may not, be adopted according to taste.

2. FIVE HUNDRED

In this game the six to the two in each suit are withdrawn from the pack.

The object of the game is to score tricks but the order of precedence of the cards should be mastered before any attempt is made to play. In the trump suit the Jack—called the Right Bower—is the highest card. The highest card in the suit of the same colour as trump is the Jack—called the Left Bower. Next we have the Ace, King, Queen, ten, etc. of trumps. In the suit of the same colour as trump, we have Jack, Ace, King, Queen, ten, etc. The other two suits have their normal graduation. The joker may be included in the pack, in which case it ranks as the highest card of the whole lot.

Players cut for deal, the lowest dealing. The Ace counts low in this cut, unless if the Joker is included, when it is the lowest card. Ten cards are dealt to each player, the remainder, called the Widow or Blind—being left face down on the table. The mode of dealing

is: (1) Three cards to each; (2) then the Widow; (3) Four cards to each; (4) Three cards to each.

The player on the dealer's left makes the first bid—six tricks being the minimum. He considers the value of his hand, chooses his own trump suit, and states how many tricks he claims to be able to take against the remaining two players, e.g. he may call "seven in Diamonds." If, however, he feels he cannot make such a contract he passes and the next player bids. The bidding passes on to the left until one player has made a bid over which the other two cannot rise.

The suits are graded in the following ascending order of importance: Spades, Clubs, Diamonds, Hearts. A call may be made in "No Trumps" which has a higher value still than Hearts.

The points for successful bids are generally allotted thus:

TABLE OF POINTS

Suits.	Tricks.				
	6	7	8	9	10
Spades ..	40	140	240	340	440
Clubs ..	60	160	260	360	460
Diamonds	80	180	280	380	480
Hearts ..	100	200	300	400	500
No Trump	120	220	320	420	520

The highest bidder takes the Widow in his hand and he may retain all or part or none of the Widow cards. He must, however, discard from his own hand the same number of cards as he takes from the Widow.

The highest bidder now leads and the other two players must follow suit if possible. Should a player unable to follow suit he may trump or discard from

another suit. The winner of each trick leads for the next.

For No Trump the play simply proceeds without trump except that if the Joker is being used it can be used to trump if the player holding it cannot follow suit. A player leading the Joker dictates which suit shall be played on it.

In the event of a player revoking, the game is immediately abandoned. If the bidder revokes, his score is set back the full amount of his bid but if one of his opponents revokes, the bidder counts his bid as achieved.

Players only score the amount bid, over-tricks being ignored, unless the bid was under 250 points and the whole 10 tricks are taken. In this case the bidder scores 250 points. Each opponent counts 10 points for each trick won from the bidder.

When the bidder fails to achieve his bid, he loses the total value of his bid from the amount he has already scored. Should he lose more thereby than he already has, i.e. if his points become a minus quantity, a ring is drawn round the points owed and he is said to be "in the hole."

The game is 500 points up. If any player gets 500 points ahead of someone who is "in the hole" then that player has won even though he has not scored the actual 500 points up.

3. KNAVES

This apparently simple game offers some scope for little subtleties and neat play. The cards are dealt—17 to each player—and the last card is turned face up, it thus declaring the trump suit. The aim of the game is to take as many tricks as possible but to avoid taking any trick with a Knave in it.

The game is for twenty points up and each trick

taken counts one point. For taking the Knave of Hearts the player is penalised 4 points; the Knave of Diamonds involves a loss of 3 points, while the Knaves of Clubs and Spades entail losses of 2 and 1 respectively. For example, if a player took eight tricks and among his cards were the Knaves of Hearts and Diamonds, his score would only be one point.

The player on the dealer's left leads and all must follow suit if possible. Failure to follow suit involves trumping or discarding according to policy. The order of importance is the same as in Whist.

You will no doubt early discover what are advisable opening leads, but here is one general hint to follow. If you hold a short suit and you also hold another suit containing one of these troublesome Knaves, lead from your short suit, thus attempting to clear it out of your hand, so that later on if the same suit be led, you can discard your undesirable Knave on it.

4. CUT-THROAT BRIDGE

This enjoyable substitute for Auction (q.v.) is a very reliable standby when—as sometimes happens to our disappointment—we cannot get a fourth player.

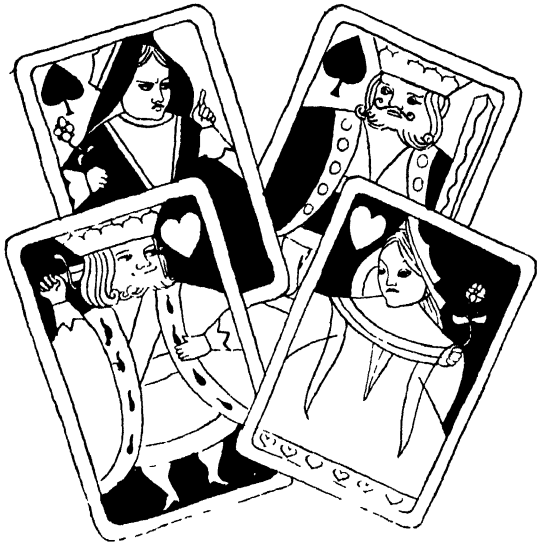
Four hands are dealt, that one immediately on the dealer's left being the "dummy." With regard to this dummy, the first six cards dealt to it may be exposed for all to see, or all thirteen cards may be dealt face downwards, according to taste.

The dealer has the first bid and the bidding proceeds on the same lines as at Auction. Should all three players "pass," the dealer alone has the option of one further bid.

When the call has been decided, the first player on the successful bidder's left leads. The bidder now exposes the dummy hand as in Auction and the play proceeds as in that game.

Each player scores for himself. If a bid is made, the winner scores below the line. If, however, he "comes down," both opponents score above the line. Honours and doubling are reckoned as in the parent game.

One last hint, if all three pass and the dealer has a fair hand, it is quite a safe gamble for him to make a final call for the lack of bids from the opposition is very suggestive of the fact that the best cards are probably reposing in the dummy.



14 CARD GAMES—FOR FOUR

1. WHIST

PARTNERS may be decided by agreement or by cutting—the two lowest opposing the two highest. Trump may be decided by exposing the last card dealt or by cutting the cards before play commences or by adopting a fixed and pre-arranged series of trumps for a series of games.

THE DEAL. The deal is also decided in the first instance by cutting, but thereafter the players generally deal in turn. The cards are dealt face down and singly round the players beginning with the player on the dealer's left. After the deal is completed, players lift their "hands" and arrange them in suits. Partners facing one another at opposite sides of the table.

THE OBJECT OF THE GAME. The object of the game is to score as many "tricks" as possible. A trick is constituted when each player has played one card and the trick is won by the partnership having played the highest card in the suit led out, unless, of course, if the suit led be "trumped" in which case the highest trump played wins the trick. All players must follow the suit which is led. If any player cannot follow suit he either "trumps" it by placing a card of the trump suit on it, or he "discards" by playing a worthless card of another suit.

It will be readily seen there there will be thirteen tricks in any one game. The first six won by a partnership comprise "the book," any extra tricks being "over tricks."

SCORING. With regard to scoring, Whist has become such a popular game that different methods of scoring may be utilised for different occasions.

(*a*) One method is to play "a Rubber" of three games, the partnership winning two games being the winners.

(*b*) Another method is to play a pre-arranged number of hands and count 1 point for every "over-trick" taken.

(*c*) Still another method is to count one point for every trick taken. This is the method popularly used at Whist Drives where, of course, partnerships are constantly being changed and where each individual player keeps his own score throughout the evening's play.

GENERAL REMARKS ON THE PLAY. 1. The person on the dealer's left leads first. Thereafter the winner of each trick leads for the next trick. Play is conducted strictly in turn.

2. No indication whatever may be given vocally or by signs as to what cards are held by players. There is

weak enough to fail to take any tricks, he simply passes. In the event of some other player making a call, then our passer becomes an attacker and does his best to prevent that opponent realising his objective or, in other words, "getting home."

Proposal and Acceptance. This is the lowest of the calls. The Proposal is made by one player (and is generally based on strength in Trump) and if he is Accepted by another (the Acceptance being generally based on strength in suits other than Trump), then they contract to take eight tricks playing as partners according to the procedure at Whist. There is, however, no adjustment at the tables to allow the partners to sit facing one another. They play as they sit. This call is commonly known as "Prop and Cop."

Solo. If a player feels that his hand is strong enough—in Trump, if not elsewhere—to take five tricks against the united opposition of the other three, he declares "Solo." Trump strength is as a rule essential.

Misère. This is where the normally absolutely worthless hand comes into its own. Should a player feel that his hand is so outrageously bad that he will not take even one trick, he declares "Misère" and must take no tricks.

Abondance. When a holder of a long-suited hand feels that he can take nine tricks himself against the united front of the other three, he declares "Abondance." He has the right to stipulate his own trump suit (he does this on the termination of the calling). Royal Abondance or Abondance in Trumps (which should be so called) is superior to ordinary Abondance.

Misère Ouverte. This call—the second highest in order of precedence—involves the caller in rather a ticklish position. After the first trick has been played, the caller must expose his hand to the eyes of his opponents and still not take one single trick.

Abondance Déclarée. The player who makes this call undertakes to capture all thirteen tricks himself and has the right to fix trumps, or—as is accepted in many "Solo schools"—to play the hand without trumps.

THE LEAD. With only one exception, the lead is made by the player on the dealer's left. As the deal passes round to the left from game to game, so also does the right to lead. The one exception is in the case of Abondance Déclarée when the caller himself always leads.

If all the players pass, the same dealer assembles the cards and deals again. If again, all pass, the deal passes to the next player on the left.

GENERAL.

In all cases where possible the suit must be followed.

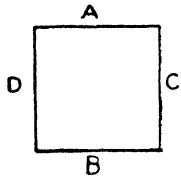
Play is conducted strictly in turn.

Many people are of the opinion that a little "flutter" on the game is an added fascination. The basis of this, then, is that certain values (you can arrange your own) are attached to the various calls. If a player makes his call, then all pay him. If, however, he fails to make his call, then he pays all. Also, every time there is a "Pass all round," so much is placed by each player in the "Kitty." The first successful "Misère" or "Abondance" caller is not only paid by his opponent but also takes the "Kitty."

If desired five players may play, the player on the dealer's right sitting out each game.

3. AUCTION BRIDGE

Two packs of cards are used at each table. These should have different patterns on the backs and when



I say that one pack "belongs" to one partnership (partners sitting opposite one another as at Whist) I mean that when either player of a partnership is dealing them they use one pack. The other partnership use the other pack. This can be manipulated quite simply. A and B are opposing C and D. They have cut for deal and A has won the right to deal. While A is dealing, B is shuffling the pack belonging to C and D and having completed its shuffle, B places it on his right, i.e. beside C, who being on the left of the dealer at that hand, deals for the next one.

That hand completed, C deals to the table while D shuffles the A B pack and then places it on his right, i.e. to B who, being on C—the dealer's—left, will be the dealer in the next hand. Thus, the partner of the dealer always shuffles or "makes" the cards for the player on his right for the next deal. Just before each deal commences, the dealer hands the pack to the player on his right and the latter cuts.

THE PLAY IN OUTLINE. The first process after the deal is completed and the different hands have been arranged by their owners, is to bid for the Auction, i.e. the right to play your own and your partner's hand against the opposing partnership. Each pair is out to make as many tricks as possible and as tricks towards Game can only be scored when playing this double hand, the bidding is keen to obtain the right to play it. If the highest bidder of the call which has triumphed is the same one who began it, then he plays the double hand. But, if his partner was the one who began it, then his partner plays it. The lead is made by the person on the left of the one who is going to play the two hands. After that card is on the table, the player whose hand is to be played by his partner, exposes his

hand on the table arranged in suits. This is called the "Dummy." The play thereafter is conducted as in Whist, with the one difference that one hand is exposed. Notice that if a trick is won by a card from the Dummy, then the next lead must come from Dummy.

BIDDING. The dealer has the first bid and if he feels he cannot hope to take more than six tricks (with the aid of his partner's hand, of course) he "passes." The player on his left now bids, and so on round the table till a bid has definitely over-reached any other bid. There is nothing to prevent a player who has previously passed entering the lists as a bidder at a later stage. The bidding goes on till all three players pass after any bid has been made.

The calls or bids are One, Two—up to Seven in any suit or in No Trump. The following points should be noted :

(*a*) The numerical value of the call (one or three or five, etc.) signifies the number of tricks *over* six which the player hopes to take.

(*b*) The suit indicated in the call (Spades, or Clubs, etc.) denotes the Trump suit proposed.

(*c*) If "No Trump" is called, that—it can be readily understood—means that the player proposes that the hand be played without trump.

(*d*) Only by your bid can you indicate to your partner where your strength lies. It is as misleading to "pass" continually as it is to bid higher and higher regardless of what your partner is doing.

(*e*) Unless you learn from your partner's bidding that he is strong in the suit in which you are weak, it is, as a general rule, inadvisable to call in "No Trump" if you have a very short suit, but

(*f*) If you have been bidding in a Trump suit and your partner makes a bid in another suit which, let us say, is the one weakness in your hand, then, and also as a

general rule, make your next bid in "No Trump."

Each bid must improve on the previous bid and, with regard to this, the following order of suit importance should be noted. The calls in ascending order of importance are Clubs, Diamonds, Hearts, Spades, No Trumps. The awards for each trick over six made by the bidder are as follows:

Clubs 6; Diamonds 7; Hearts 8; Spades 9; No Trump 10.

The "improvement" of one bid over another means simply that the bid proposed involves more reward points than the other. An example should simplify matters:

1st Bid, A—1 Club (i.e. 7 tricks with Clubs as Trump. Value 6).

2nd Bid, B—1 Spade (i.e. 7 tricks with Spades as Trump. Value 9).

3rd Bid, C—2 Clubs (i.e. 8 tricks with Clubs. Value 12).

4th Bid, D—2 Spades (i.e. 8 tricks with Spades. Value 18).

5th Bid, A—3 Clubs (i.e. 9 tricks in Clubs. Value 18. The numerical values are equal but the increase of the number of tricks makes the call valid).

6th Bid, B—3 Spades (i.e. 9 tricks in Spades. Value 27).

7th Bid, C—Pass.

8th Bid, D—Pass.

9th Bid, A—5 Clubs (11 tricks in Clubs. Value 30. A call of 4 would have been invalid since the total points value would only have been 24 or less than the 27 previously called.)

In the same way a call of 3 Clubs against a previous call of 2 No Trumps would be of no use and, moreover, must not be made. Care should be taken that the call is in order.

Should all players pass, the cards are assembled and the next dealer deals with his own pack for a new game.

SCORING. A game is 30 points and the winners of a Rubber (three games) are the winners of two games. In considering the recording of the score the following cases must be noted:

(1) A call bid and achieved.
(2) A call bid but not achieved.
(3) Honours.
(4) Doubling.
(5) Slam scores.

(1) *A call bid and achieved.*

Each trick over six with		Clubs	as Trump	scores	6.
,,	,,	Diamonds	,,	,,	7.
,,	,,	Hearts	,,	,,	8.
,,	,,	Spades	,,	,,	9.

Each trick over six in No Trump scores 10.

These points are credited to their winners *below* the middle line on a Bridge Block.

(2) *A call bid but not achieved.*

For each trick under the number of the call or bid, 50 points are scored by the opponents *above* the middle line.

(3) *Honours.*

(*a*) In Trump calls, the Ace, King, Queen, Jack, Ten count as Honours and their presence in the hands of a partnership entitles the partners to a further

bonus. For details see the Table of scores which follows.

(*b*) In a No Trump call, the Aces are Honours and similarly their presence in the Hands of a partnership entitles the partners to a further bonus. (See Table.)

Points for Honours are scored *above* the line in the appropriate column.

(4) *Doubling.*

Should any opponent doubt the ability of the last caller to make his bid, then he may "double" him. The callers concerned may, at their discretion, "re-double." This means that should the caller make his bid he scores 50 above the line and 50 for each trick over his bid if doubled, and 100 above the line and 100 for each trick over his bid if he re-doubled. Also, points gained below the line are likewise doubled or re-doubled as the case may be. (It should be noted that a player who desires to "double" may only do so when his turn comes and if the bid concerned is still open.)

On the other hand, if a double or re-double be made successfully, the caller failing to achieve his bid, then the points scored by opponents above the line are doubled or re-doubled as the case may be.

Doubling and re-doubling do not affect Honours in any way.

(5) *Slam Scores.*

To take 12 tricks is called "a little slam."

To take 13 tricks is called "a Grand Slam."

Additional bonuses are awarded for achieving them, the Little Slam benefiting by 50 points and the Grand Slam by 100 points, these scores being recorded above the line.

After any partnership has scored 30 or more points below, a line is drawn across the marker just under that

points total and further points below are recorded under that line for both partnerships. In other words if A B score 35 while C D stand at 28, C D's 28 are, in effect, washed out and both sides start afresh below the line. The winners of two games take 250 points (above) for Rubber and then the columns of the opposing pairs are totalled.

SUMMARY OF AUCTION SCORES.

Tricks, Penalties. Bonuses.	Normal	Doubled	Re-doubled	Honours.
Trick Points.				*In a Trump Suit.*
Each trick (over 6) in a successful bid :				5 in one hand . . 10.
Clubs	6	12	24	4 in one hand and 1 in other } 9
Diamonds	7	14	28	4 in one hand . . 8.
Hearts	8	16	32	5 (3 in one and 2 in other . . 5.
Spades	9	18	36	4 divided . . 4.
No Trump	10	20	40	
Penalties.				
Each trick under the Bid	50	100	200	3 . . . . . 2.
Bonuses.				Multiply the value of the suit by the above numbers to get Total Honours Points.
For making the Bid . .	—	50	100	
Each over trick	—	50	100	
GAME		30	(below)	
GRAND SLAM		100	(above)	*No Trumps.*
LITTLE SLAM		50	(above)	4 Aces (1 hand) 100
RUBBER		250	(above)	4 Aces (divided) 40
				3 Aces . . 30

4. CONTRACT BRIDGE

One of the outstanding differences between Auction and Contract lies in the fact that where in Auction a player may actually take more tricks than he called *and count them*, in Contract only the tricks actually called are counted towards game, regardless of whether there

are any overtricks. Points in bonus form are awarded for such an event but these are added above, and not below the line and so do not aid in reaching Game. Thus, right away the bidding is tightened up.

One other difference with regard to bidding is that the number value of the tricks which are bid, alone matters. In Auction the ultimate decision rested with the points value of the bid. In Contract, two of any suit or No Trump outbids one, three outbids two, and so on. The suit order of precedence is the same in both games—Clubs, Diamonds, Hearts, Spades, No Trump.

SCORING. The system of scoring is not constant throughout the play. When a partnership has not won a game it is said to be "non-vulnerable"; when it has won a game it is said to be "vulnerable." Certain details of the score depend as to which position a partnership is in.

In Contract, also, there is added allurement to bid for slams in the form of much bigger bonuses than obtain at Auction.

And now to the details of the system of scoring. These details which at first look alarmingly complicated will soon be memorised. It will be noticed that Honours count only if they are held in one hand.

SUMMARY OF CONTRACT SCORES.

TRICKS.			
Each odd trick bid and made in	Normal.	Doubled	Re-doubled
Clubs and Diamonds	20	40	80
Hearts and Spades	30	60	120
No Trump—first	40	80	160
No Trump—each trick thereafter ..	30	60	120

SLAMS.

	Not Vul.	Vul.
Little Slam bid and made	500	750
Grand Slam bid and made	1000	1500

HONOURS.

With a Trump Suit. 5 in one hand 150.
" " " 4 " " 100.
With No Trump. 4 Aces in one hand 150.

BONUSES.

	Not Vulnerable.			Vulnerable.		
	Normal	Doubled	Re-doubled	Normal	Doubled	Re-doubled
For each overtrick ..	Trick value	100	200	Trick value	200	400
Undertricks :						
1st	50	100	200	100	200	400
2nd	50	200	400	100	300	600
3rd	50	200	400	100	300	600
4th	50	200	400	100	300	600
5th	50	200	400	100	300	600
6th	50	200	400	100	300	600
7th	50	200	400	100	300	600

RUBBER POINTS.

Three game Rubber ..	500
Two game Rubber	700
Unfinished Rubber—one game	300
Game	100

5. AUCTION WHIST

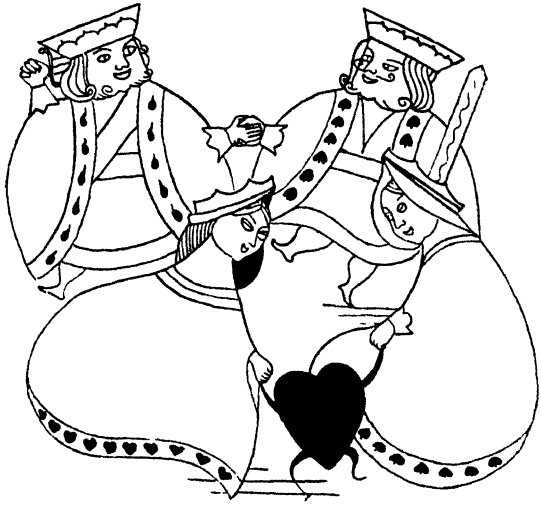
This is a very happy compromise between Whist and Auction Bridge. The procedure of Auction Bridge is

adopted throughout except that Dummy is not exposed but is played by its owner himself. The game therefore is more scientific than ordinary Whist since the calling has indicated something of the composition of every one of the four hands.

6. HEARTS.

In this game which someone has described as " Whist upside down " there are no trumps. The entire Hearts suit is the very opposite of what Trump should be and you not only try to avoid taking a trick containing any Hearts but you also try to rid yourself of any Hearts you may hold by the deal.

At the end of the game, one point is deducted for every Heart held. Throughout the play, players must follow suit if they can. It is curious how often during the hands ordinary Whist policy is exactly reversed. The game is undoubtedly entertaining if the prevailing mood does not aspire to the realms of Bridge or Whist.



15 CARD GAMES—ROUND

THE games in this chapter are not tied down to a fixed number of players as in the previous chapters devoted to card games. Nor do they demand any marked degree of ingenuity in play. In short, they provide ideal media for that evening when a game of cards is suggested, when there are several players and when the spirit of light-heartedness is abroad.

1. BRIDGE FOR THE MILLION

This is a most fascinating game for any number of players up to ten—in fact, the more the merrier. The play follows roughly the elementary principles of Auction Bridge. The pack is dealt so that every player has the same number of cards, the final balance being placed in the centre. The top card of this " Kitty " is turned

up to fix trumps. Players now examine their hands and assess their value on that trump, i.e. beginning from the dealer and passing round the table clockwise, each player calls the number of tricks he expects to take, e.g. A, 2; B, nil; C, 4, etc. The total number of "expected" tricks often has very slight relation to the total of "realisable" tricks but, no matter, this adds to the fun. Someone is going to suffer! The dealer opens the play by leading a card in front of him. Working clockwise round the table—and always following suit where possible, trumping being permissible only when the suit cannot be followed—the players deposit their cards before them. The winner of that round collects his trick and so on till all cards are played. (It should be remembered that, as there are some hidden cards in the "Kitty," players will naturally gamble on what they are. Thus a player holding the King of a suit may bank on the Ace being one of those hidden cards.)

At the end of each hand, players compare the number of tricks they have won with the number they originally called and their scores are recorded by the following very simple system. For a successful bid, the number bid is augmented by a bonus of 10 points, but where the number of tricks bid is not realised then only the number of tricks realised is counted. For example:

A called 3	and took 3.	A's score = 13.
B called nil	and took nil.	B's score = 10 (i.e. 0 + 10)
C called 2	and took 1.	C's score = 1.
D called 1	and took 3.	D's score = 3.
E called nil	and took 2.	E's score = 2.
F called 2	and took nil.	F's score = 0.

The game is usually won by the first player to score 100 over a number of hands.

2. THE FOUR JACKS

In this game you may use either the full pack or a pack from which all cards under the sevens have been extracted. The cards are dealt and the dealer plays the first lead. The broad principles of Whist are followed—suits must be followed where possible, but if this cannot be done, discarding is the only course left. The winner of each trick is the next leader. The object of the game is to avoid taking a trick containing a Jack and any player who takes a trick containing a Jack is penalised. The severity of this penalty varies. Some punish all four Jacks equally by making the player who captured it count one point; others penalise the Jacks of Clubs, Diamonds and Hearts one point and the Jack of Spades two points; or again, Clubs one point, Diamonds two points, Hearts three points, Spades four points.

At the end of each round these points are marked up against the offending players and the first one to total 10 points is out of the game. The game may be continued till only two players are left, in which case, of course, they will hold rather big hands. Still it is very good fun.

3. PIP-PIP

Although this game is perhaps a trifle more complicated than the usual round game, still it can be highly entertaining. It is played with two packs shuffled together and, strangely enough, the Two is the card of maximum importance. The remaining cards, with that one exception, take their usual order of precedence as in Whist. The object of the game is to take as many tricks as possible containing any of the four Royalties or a Two, of course.

Seven cards are dealt to each player and the remainder of the cards are stacked face downwards in the centre.

Should a player want still another card or cards he may continue to buy or twist till he is content. (A player may actually hold five cards totalling less than twenty-one in which case he turns them up at once. He generally gains a special bonus from the banker for this.)

Once all the playing speculators are satisfied or "burst" (by totalling twenty-one plus), the banker turns over his two cards and may "stand" at that amount, paying all those nearer, though under, twenty-one than himself. Those under him and those over twenty-one pay the banker their original stake.

15. KNOCK-OUT WHIST

This form of Whist is very attractive indeed where the number of players exceeds the prescribed number of four. The pack is cut and dealt as in Whist, the deal stopping when the number of cards remaining is less than the number of players participating. The dealer leads and, unless on the first round where trump is decided generally by cut, has the right to declare the trump suit according to his hand values. The play is now followed as in a Whist Game. Those players who fail to take a trick during this opening hand drop out of the game. The second hand is then begun, the dealer being the player who took the highest number of tricks in the previous round. He deals to each a hand which is one card less than in the previous game. The play is as before. The winner of that round is the dealer for the next round and he deals hands which are again one card less in point of number, players who failed to score, again dropping out. The game is continued till only the winner remains.

16. BACCARAT

This game is very similar in many ways to Pontoon. The Speculators range themselves on either side of the

Banker and only one plays on either side. All players however may lay their own bets if they so desire. The player on either side who actually plays is the one who stakes the highest bet on his side.

The object of the game is to score Nine or as nearly Nine as possible. Royalties, except the Ace, and Tens are ignored, the other cards counting their pip values, Ace being always low.

The banker shuffles several packs of the same style together (say four) and then deals a card to the side on his left, one to himself and one to his right. Then he generally deals a second card to each. The hands are then examined by their owners and if eight or nine is the total in any one, then all hands must be exposed. If not, either side can elect to have another card and so on till all are content. Then the Banker can add a card if he likes. All hands are now exposed. Any player nearer nine than the Banker receives the equivalent of his stake as well as getting his stake back. (This, of course, applies to all members of such a winning side). If the Banker wins, i.e. by being nearer nine or if a side exceeds nine he collects the stakes. In the event of a tie, the stakes are pooled for the next game, and so on.

In some unwritten codes of this game it is necessary to ask for another card if the total of the first two, e.g. King, 3, is under five. It is likewise necessary to refrain from taking another if the total exceeds five.

Generally the cards used in any round are discarded and the remainder used for the next round and so on.

17. GREAT EXPECTATIONS

Two packs of cards are used but they are kept separate throughout. Every player has the same number of cards and the dealer can sell any cards that happen to be left over to any players who choose to buy,

such money being divided over the hidden cards.

The dealer now deals face downwards the first five or six cards of the second pack and the players lay their bets on them. This done, the dealer deals, face upwards and one by one, the remaining cards in that second pack and as each card appears the player holding its equivalent must play it out. In the end there are only the five or six hidden cards left. These are turned over one by one and the players who hold the equivalents of these cards take the stakes lying beside them.

18. EXCHANGE

The object of this game is Avoid holding the lowest card. The suits are arranged in this order of precedence: (1) Spades; (2) Hearts; (3) Diamonds; (4) Clubs. Aces are low, so that the lowest card in the pack is the Ace of Clubs and the highest is the King of Spades.

One card is dealt to each player. Each player in turn, beginning with the one on the dealer's left, has the option of exchanging his card with his neighbour on the left or of retaining his card. After examination he adopts one or other course. Then the next player has the option and so on right round the table. Once the dealer is reached, he can either retain his card or cut a card from the pack. Then all cards are exposed and the lowest is out. The game is resumed after the cards are shuffled and in the end only two players are left. One must go thus leaving the winner. Should the dealer go out, the deal passes to the next player on the left.

19. INVESTMENT

Before the deal, all players place a stake in the "Kitty." The dealer now issues three cards faces down to every player and turns up the next card indicating trump.

That card is now in the dealer's possession. The object of the game is to hold the highest trump among the cards dealt because the person holding it in the end, wins the whole " Kitty."

The play is opened by the player turning up any one of his three cards. The next player does the same and so on till a higher trump than the dealer's materialises. When this card appears, the holder of it may keep it in the hope that it will prove to be the highest one dealt, or he may sell to any bidder if he gets a good enough price.

Then the turning-up process is resumed until a still higher trump emerges or the threes are exhausted. Buying can, of course, take place with this next trump as with the previous one. Also, the arrival of this higher trump renders the previous one worthless.

Should the Ace of trump be turned up, that ends the hand right away and its owner collects all the stakes. In the event of no trumps materialising at all in the turns, then the dealer wins the stakes.

20. NAP

The whole pack should be used if you have five or more playing. Under that number you can discard twos and threes as you think fit.

Five cards are dealt to each player. The object is to take tricks and, as at Whist, the suit must be followed if possible. If a person thinks he can take three tricks, he declares " three." This call will be overruled by any one who declares " four " which itself will be overruled by a call of " Nap " or all five tricks. It is futile to call " three " after " three " has been called, and so on. People are given the opportunity to declare in strict cyclic order, working from the dealer's left.

Once a declaration has been established, the declarer leads, the suit he leads first being trump for the remainder

of the round. If he loses a trick, the player who won it leads. At the end of the game players pay the caller if he made at least his call, but he pays them if he fails in his quest.

Limits in stakes should be established before the game begins. It is quite common at Nap to give a player who has declared "Nap" the choice of the top card of the stack. He must discard one card, however, and so have a hand of five cards before the play actually opens.

21. NEWMARKET

One complete pack of cards and the Hearts King, Diamonds Jack, Clubs Queen and Spades Ace of another pack are used in this game. First of all those last four cards are arranged in a row face upwards on the table. The complete pack (which ranks from Ace up to King) is then dealt out face downwards, there being one more hand dealt than there are players playing. The extra hand—that on the dealer's left) comprises the "stoppers" and is not turned up.

Before the players look at their hands, the dealer places a stake on each of the four disclosed cards. All players must now place an equivalent stake on these cards but they may allocate their stakes in any distribution they please and need not adopt the dealer's allocation unless they so desire.

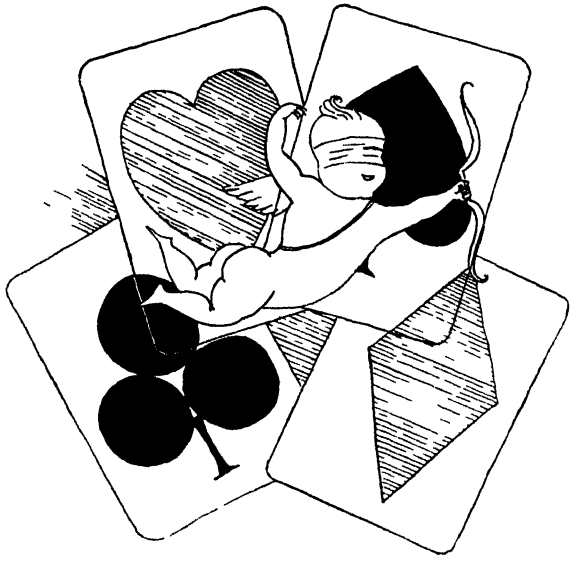
The aim of this game is to be first to get rid of your hand and, if possible, play the cards corresponding to the four originally exposed cards. The play takes place in strict rotation where possible beginning with the player on the dealer's left.

That player leads the lowest card he has of any suit he chooses and follows up with any more he may have in ascending sequence. The player who has the next card in sequence of that suit now plays and so on till

the sequence is established. This sequence, however, may terminate for two reasons:

1. If the King has been played, the player who played it now leads his lowest card in another suit (unless he has only that King's suit left in his hand) and play proceeds.

2. If the next card in sequence is in the extra hand of "stoppers," of course play is held up. In that case, also, the player of the last card, leads his lowest card of another suit and so on. When any player plays a card corresponding to any one of the four in the layout, he acquires all stakes reposing on that card. The game ends when one player has got rid of all his hand. He receives one unit of stake money for every card held in each hand and is paid accordingly by each holder.



16 FORTUNE TELLING BY CARDS

THE authority from whom I have culled these "pearls of wisdom" has assured me that the system on which the whole fabric is built is most reliable. I therefore pass it on to you so that you may entertain your friends by foretelling some of the incidents which lie ahead of them.

PRELIMINARY ARRANGEMENTS.

Let the subject shuffle the whole pack well. The fortune-teller now takes the pack and turns the cards over in threes. When two cards of a group of three or if all three are of the same suit, retain them for future use. Discard odd cards. If after working through the pack some thirty cards have been retained, you can

proceed straight away to telling the fortune. If, however, the number of retained cards is insufficient, pick up the discards and work through them in threes as before till the number is made up.

TABLE ARRANGEMENT.

The retained cards are now dealt one by one face downwards to the positions, and in the order, illustrated by the diagram. The dealing goes on till those retained cards are exhausted. The meanings of these positions are noted covering each.

Position 6. What you do not expect.	Position 2. At your Head.	Position 7. What you do expect.
Position 4. At your Left.	Position 1. Crossing your Path.	Position 5 At your Right.
Position 8. What is sure to happen.	Position 3. At your Feet.	Position 9. The Truth.

The fortune-teller now picks up all cards in Position 1 and pronounces what is "crossing your path" as indicated by the cards of that group. Then she proceeds to Position 2 ("At your Head") and so on till in the end the cards in Position 9 forecast "The Truth."

The Import of the Cards.

Card	Suit—Clubs	Suit—Diamonds.	Suit—Hearts	Suit—Spades.
Ace	Handsome present.	Engagement ring.	Wedding.	If reversed—News of Death If normal—Big disappointment
King	Brown-haired man.	White-haired man.	Fair middle-aged man.	Dark-haired man
Queen	Brown-haired lady	White-haired lady.	Fair middle-aged lady.	Dark-haired lady.
Jack	Brown-haired youth.	Fair-haired youth	Very fair youth.	Dark youth.
10	A message from a distance across water.	News of a big legacy.	Romance.	Serious illness of a personal friend.
9	A surprise in the form of a parcel.	A new and lucrative appointment.	The lucky card—wish.	Gossip or scandal.
8	Meeting someone not seen for a long time.	A piece of jewellery.	Mild flirtation	Unhappiness and worry about trifles.
7	Unexpected news.	Outing with lavish entertaining.	Entertainment	Tears.
6	Small gift.	News of a small legacy.	Meeting with a former admirer.	News of illness.
5	Outing	Small jewellery	Minor entertainment.	Minor disappointment.
4 3 2	The period within which events will occur	The period within which events will occur.	The period within which events will occur.	The period within which events will occur.

Notes: (1) Two fives or sevens or nines turning up together constitute a sign of good luck.
(2) A group of three of the same kind of card (i e. three nines, three fours) constitutes a sign of exceptionally good luck.
(3) The Clubs 2 in association with a face card signifies "at the house of" the "face card."

Of course these meanings as they stand alone do not convey much romantic significance. The spell cast by the seer lies in the ability to associate the cards as they come up together in an engaging way. A specimen "fortune" follows.

"A SPECIMEN OF THE ART."

To add to the glamour the subject should be asked to wish for something genuinely desired and it will later be revealed whether the desire is to be realised or not.

"Crossing your path" (Spades 9, 3; Hearts 2, Clubs 10): You are going to receive a letter from a distance across water. Unfortunately that letter will contain some unpleasant gossip. The letter should arrive within a two.

"At your head" (Spades 6; Diamonds 5, 10; Spades 2): You are coming into a legacy as the result of an illness. You are going to receive—whether you are buying or gaining through the legacy, I don't know—a small piece of jewellery.

"At your feet" (Clubs King; Diamonds 3, 9, King): You are going to meet two gentlemen, one brown-haired and middle-aged, the other elderly. This meeting takes place within a three and as a result you will hear of a new and lucrative appointment.

"At your left" (Clubs 6, 8; Spades 7; Diamonds 7): You are meeting someone you have not met for a long time and, as a result, you are receiving a small gift. Fortune will certainly favour you in your future dealings.

"At your right" (Spades 10, Clubs 2, Spades Jack, Diamonds Queen): At the house of a white-haired old lady you are going to meet a very dark young man. Unfortunately you will learn there of the serious illness of a personal friend.

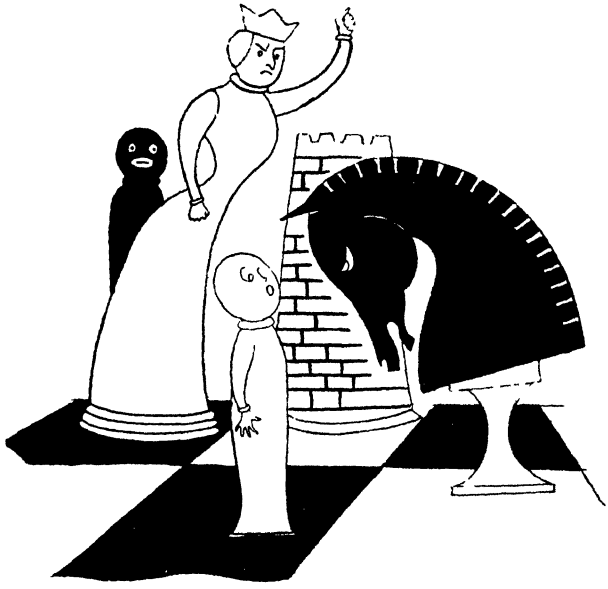
"What you do not expect" (Spades Ace reversed;

Hearts 4, Jack; Diamonds Jack): You are going to meet two young men. Their news is sad news.

"What you do expect" (Hearts 8, 10; Diamonds 2): You are shortly to become aware of some romance or other. In fact the cards suggest that you yourself are definitely participating in it.

"What is sure to happen" (Diamonds 6; Hearts 9; Clubs 9): Your wish will be granted. It seems to be realisable through the medium of a parcel or some similar package. A present is somehow associated with it.

"The Truth" (Diamonds Ace; Hearts 5; Clubs Jack): The future holds much happiness in store for you. I see here an outing with a brown-haired young man and that outing seems to culminate in a proposal of marriage. Good luck!



17 WHEN GREEK MEETS GREEK

AS the games in this chapter are mainly encounters into which luck enters but little, the above rather picturesque title was adopted since it seemed to sum up the idea of "battle of wits," which idea is the very essence of what follows.

1. CHESS

There is a distinct mediæval flavour about Chess, the very names of the pieces being most suggestive of the Tournament and the Feudal System. Indeed, it has been suggested that in times when the tournament was negatived by adverse weather conditions and peace reigned in the land, the Knights and Barons played

Chess—a miniature indoor battle in which tactics played a prominent part.

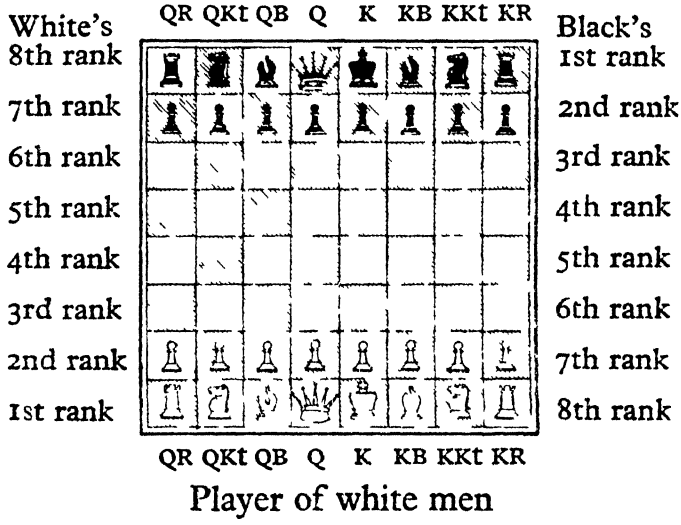
Without daunting the spirit of the beginner I hope, it must be noted right away that Chess is a game which necessitates application and patience. There is no short cut to success. It is outwith the scope of an article like this to do more than outline the game so that the beginner may master the mechanics of the moves, so that he can read a board and so that, if he is alone, he may grapple with those fascinating problems which he may find in library or newspaper. In the Introduction to this book I have mentioned the necessary details of books which the serious student will find very helpful.

The Chessboard Set For Play.

The board is set with a white square in the bottom right-hand corner and all the squares are used in play. In the middle squares of the row nearest each player are the King and Queen. The Queen always stands on her own colour so that it will be readily noticed that the opposing Queens are exactly facing each other, as also are the Kings. The White Queen is on the left of the White King, while the Black Queen is on the right of the Black King. Each player has two Bishops and they are set one on either side of the King and Queen. Each player also has two Knights—commonly horses' heads—and they stand one on either side of the Bishops. The back line is completed when the two Castles (or Rooks) belonging to each side, are placed one at each end. These "men" in the rear row are called "the pieces." In front of them stands a row of eight pawns (or monks).

The rows parallel to the ends of the board are called ranks; those parallel to the sides are called files. A glance at the following diagram should make things clear.

Player of black men



Player of white men

THE MOVES

The moves are the alphabet of the game and must simply be learned. Before an analysis is made of the individual moves, three principles should be grasped:

(*a*) You do not require to take any of your opponent's men unless you so desire.
(*b*) You capture a man by occupying a square in his stead, i.e. you eject him.
(*c*) You may only take one man at a time and such a capture constitutes one complete move.

And now to the individual moves.

(1) *The Pawn* only moves forward. At its first move each pawn may move either one or two squares straight forward but thereafter only one square at a time. Now,

note this little point. When moving in the ordinary course of events, a pawn moves straight forward but, if moving to capture a man, a pawn must move one square forward diagonally, i.e. if the square straight in front of a pawn be occupied and neither square diagonally in front is occupied by a man belonging to your opponent, then that pawn simply cannot move. Should a pawn ever reach the back line of your adversary, a Queen can be obtained for it.

(ii) *The Rook* (or Castle) moves parallel to the sides of the board, i.e. either forwards or sideways or backwards as many squares as are desired for any one move. It cannot jump over a man but takes him by dispossessing him of his square.

(iii) *The Knight* makes a move which is rather difficult to describe in words. He moves two squares (either forwards or sideways or backwards) and then one square in another direction at right angles to the first line of movement. This double direction constitutes one move for the Knight. In so moving, a Knight can jump over any man but it does not capture by so doing. If he dispossesses an opposing man in the final square of the move, then that man is captured, but only so.

(iv) *The Bishop* only moves diagonally, either forwards or backwards and as many squares as are desired. It may, however, only move in one direction in any one move i.e. its progress must be a continuous line from which it cannot diverge during any one move. It cannot jump over a man and it also captures by dispossession.

(v) *The Queen* may move either diagonally or parallel to the sides of the board as many squares as desired. Any one move, however, must be completed in one direction and the Queen may not jump over a man.

(vi) *The King* can only move one square at a time though he may do so in any direction. The King can capture a man but cannot himself be taken. The

object of the game is to force your opponent's King into the position to be captured and so placed that he cannot escape that position in the one move at his disposal. To achieve such a circumstance is called "Checkmate" and this terminates the game. When you have achieved the position in which at your next move you could capture the King, you announce "Check" to your opponent and he must then either free his King or surrender the game. He may free his King,

either (*a*) by moving the King, or
(*b*) by capturing the man that threatens to take the King, or
(*c*) by moving a man in front.

If he cannot thus free the King, then the player loses the game. The King may not be moved into Check.

It may sometimes happen that a player is left with so few men that he cannot move any man except his King. If the King is so placed that he cannot move without going into Check, the position is known as "Stale-Mate" and the game is declared a draw.

There are two further moves which the beginner should know:

(1st) *Castling the King.*

If (*a*) the King is not in Check,
(*b*) the King has not moved,
(*c*) the Rook has not moved,
(*d*) all squares between the King and Rook are unoccupied,
then the King and one of his Rooks may change places by the King moving two squares towards the Rook and the Rook coming round to the other side of the King. This double movement constitutes one move.

(2nd) *En passant.* This is a movement of pawns.

Let us assume that one of your pawns has been moved forward to the fifth row from your back row; in an adjoining file is a pawn of your opponent which so far has not moved; your opponent now gives that pawn an opening move of two squares forward so that it now stands in the adjoining square to your pawn. At your next move, but only at your next move, you may move your pawn in a diagonal direction into the square which would have been occupied by that opposing pawn had it moved forward one square only, and in so doing you consider the opposing pawn as captured "en passant." It is, of course, obvious that had that pawn only moved one square forward, your pawn could have taken it.

Relative Values of the Men.

Often the value of any man depends very largely on his situation on the board. A rough guide, however, may be given to the beginner by evaluating the men thus:

Pawn—1.
Bishop—3.
Knight—3.
Rook—4.
Queen—9.

It is clearly worth while, for example, to give your opponent a pawn if in so doing you can capture a Bishop, let us say.

Reading the Board.

First of all, the following common contractions should be noted:

K = King	B = Bishop	R = Rook
Q = Queen	Kt. = Knight	p = pawn

The following diagram illustrates how the squares

are named. Each square has two names, according as (1) it is regarded from White's side, or (2) it is regarded from Black's side. In writing moves, White's move is written as it is read from White's side, and Black's move is written as it reads from Black's side. The Bishop, Knight and Rook are regarded as King's Bishop (KB) or Queen's Bishop (QB), etc., according to the side they stand on at the beginning of the game.

BLACK

QR1	QKt1	QB1	Q1	K1	KB1	KKt1	KR1
QR8	QKt8	QB8	Q8	K8	KB8	KKt8	KR8
QR2	QKt2	QB2	Q2	K2	KB2	KKt2	KR2
QR7	QKt7	QB7	Q7	K7	KB7	KKt7	KR7
QR3	QKt3	QB3	Q3	K3	KB3	KKt3	KR3
QR6	QKt6	QB6	Q6	K6	KB6	KKt6	KR6
QR4	QKt4	QB4	Q4	K4	KB4	KKt4	KR4
QR5	QKt5	QB5	Q5	K5	KB5	KKt5	KR5
QR4	QKt4	QB4	Q4	K4	KB4	KKt4	KR4
QR6	QKt6	QB6	Q6	K6	KB6	KKt6	KR6
QR3	QKt3	QB3	Q3	K3	KB3	KKt3	KR3
QR7	QKt7	QB7	Q7	K7	KB7	KKt7	KR7
QR2	QKt2	QB2	Q2	K2	KB2	KKt2	KR2
QR8	QKt8	QB8	Q8	K8	KB8	KKt8	KR8
QR1	QKt1	QB1	Q1	K1	KB1	KKt1	KR1

WHITE

KB 3 means the square three from the end of the board straight forward from the King's Bishop, and so on.

Two more contract ns and then to a short but illuminating game.

— means " to ´ means " takes."

White.	*Black.*
1. P—K4.	1. P—K4.
2. Q—KB3.	2. P—Q3.
3. B—QB4.	3. P—QKt.3.

4. Q×P (KB7) and checkmate.

The King cannot take the Queen which checks it because it would still be in check to the Bishop at QB4. Had Black at move 3 moved Kt—KR 3, he could have captured the White Queen with the Knight if White had persisted in move 4.

One last word—the play is opened by Black or White according to lots having been drawn and thereafter the lead is taken alternately without regard to the preceding game's result.

2. DRAUGHTS

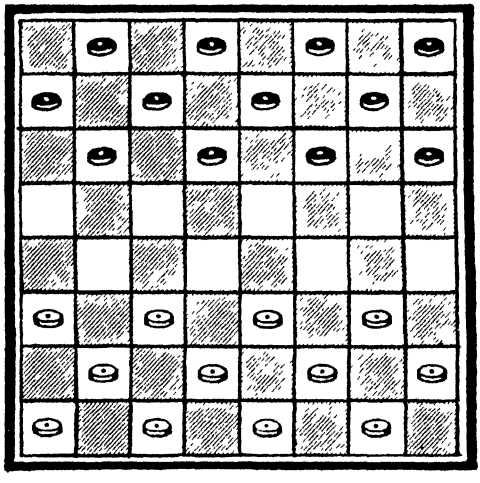
The board is the same as the Chessboard but the "men" in Draughts are all of the same type, the only difference being that one set of twelve men are Black and the opposing set are White. The board set for play is arranged as in the diagram.

THE MOVES. The men move forward diagonally one square at a time and no man can occupy a square already occupied by one of his own side. Opposing men are captured by jumping over them and on to a vacant square. Several leaps can be undertaken in one move provided there is always a vacant square to alight on after each individual leap. When a man moves forward and reaches the back line of his opponent it is "crowned" (another piece is usually placed on top of him). Such a "crowned" man or King can now move backwards as well as forwards diagonally.

GENERAL. With regard to the general play, a player may compel an opponent to take a "man" if he so desires and should the positions of the men so decree that a "take" is possible. The first move is undertaken by "Black"

and the first holding of " Black " is determined by lots. Thereafter the players hold Black in alternate games. Moves in any game are undertaken alternately by Black

Black.

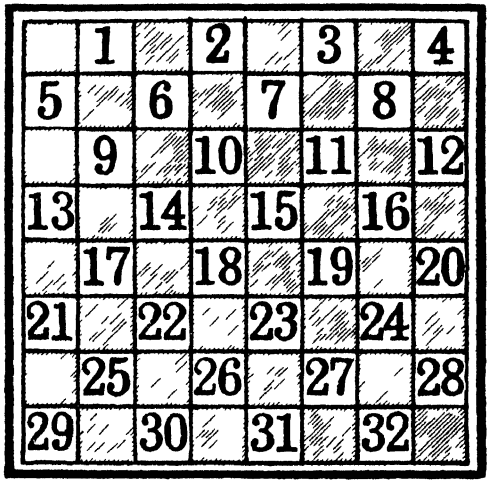


White.

It should be noted that even though the men are placed in the white squares in the diagram, in actual play they are stationed on the blacks. It will be readily understood why all diagrams make this change in position.

and White. If during a game any player touches a man, that man must be played in that move or the game is lost. The game is won when one player has captured all the pieces of his opponent or has put all his opponent's men into such a position that they cannot move without being taken. Should the position be reached, however, in which a player can keep moving a piece from one square to another endlessly without being taken, then the game is drawn.

READING THE BOARD. To enable the reader to work out problems in Draughts himself as well as to introduce



a matter of general interest, the numbered board is illustrated.

Black invariably occupies the squares 1—12, and white has the squares 21—32, at the beginning of the game.

For example: { Black 10 15 / White 24 20 } signifies that Black's piece in square 10 moves to square 15 and then White's piece in square 24 moves to square 20.

3. FIRST OFF THE BOARD

This game reverses the principle of Draughts in that its object is to sacrifice all " men " as quickly as possible, he who first succeeds in doing this being the winner. The game can be entertainingly difficult. The board is set and the lead is taken as in Draughts as also is

the mode of capture. A piece capable of being captured must be captured.

4. REVERSE

For this game the requirements are a Chessboard and sixty-four counters (one for every square). Each counter should be Black on one side and White on the other (Some similar distinguishing colours will serve equally well). The counters are divided equally between the two players, one player turning his counters up to show one colour while the opposite colour is displayed by his opponent.

Players place (one at a time and alternately) their pieces on any unoccupied squares they please, the idea being to have a piece at the end of any row of squares and then, at the next move, to place another piece at the other end of the same row, this " double-ending " enabling the player to reverse all the opposing pieces intervening and so, in effect, transfer them to his side. During the game this " double-ending " may be worked from within rows, i.e. one piece being within a row and the other piece being placed at the other end of it. The game is won by the player who, when the last square is filled, has most of his colours showing.

The squares of real value in the game are obviously the four corner squares as they operate in more than one direction.

5. GO-BANG

The game is with the pieces and board used in Draughts. The players place their pieces—one at a time and alternately—in any unoccupied squares on the board and the object is to have five pieces in a straight line in any direction. Very often all twelve pieces may be placed by both players without such a line being formed but the game undoubtedly affords the

opportunity for skilful play from this stage, if not before. Each player now moves his pieces one by one and alternately into adjacent unoccupied squares till the desired row of five is achieved.

6. DOMINOES

GENERAL. The stones of a domino set—usually twenty-eight in number—are divided in two by a line. The two squares thus formed in each stone are numbered by dots from the double-blank (both squares devoid of dots) to the double-six (each square having six dots). Thus you have: Double-blank, blank-one, double-one, blank-two, one-two, double-two, etc. . . . double-six.

There are several varieties of games with Dominoes but, in the main, they depend on "matching" one stone with another. That means that when one stone has been posed or played to the table, the next stone must have one end coinciding with one end of the first stone, e.g. the three-four is played. The next stone must have a three or four in it and the stone is set against the previously posed stone with the appropriate sections touching. In this way an ever-increasing line of stones will be built, the extreme halves of which are called "open ends."

The lead in this game is generally termed the "Down," and a player is said to "make Domino" when he has played all the stones in his hand.

The "Down" is often determined by turning all the stones upside down and then pulling one from the heap. The player with the higher total of dots wins the right to "Down."

"Hands" are furnished by drawing a stipulated number of stones from the overturned and well-shuffled heap. They are "held" by setting the stones up on end on the table so that the opposition only see their backs.

While the game is generally played by two (each

drawing seven stones), it can also be played by three (each drawing six) or four (each drawing five) or five (each drawing four) or even six (each drawing three).

THE ORDINARY GAME. I will assume that there are two players. Once the Down and Hands are arranged, the leader poses a stone. His opponent replies by matching either end if he can. If he cannot, he calls "Go" and the leader plays again. This is continued till one player plays out all his stones and he announces "Domino" as he poses his final stone. Should the impasse be reached when both players "go," their hands are exposed and the one with the higher total of dots (over all his stones) loses the game.

A set number of games may be played, one point being recorded for each victory, or the series of games may be lost by the first player to total an aggregate of 100 points, these points being marked after one player has gone "Domino" or after both have "Gone."

It will be obvious that while each player is trying to go "Domino" so also is each player trying to prevent his opponent from going "Domino." As a point of general tactics, therefore, if you have matched a stone and, as a result, your opponent "Goes" then if you have a "double" of the same type as either open end, that double should be posed next, as your opponent will still be compelled to "Go."

A VARIATION. The procedure here is the same as in "The Ordinary Game" up till the point where a player "Goes." He must then draw one at a time from the unused stock of stones until he can play. Should he exhaust the stock in so doing, he must then finally "Go." His opponent now plays. Should the first player now be able to pose a stone, he does so, but if not, his opponent plays again. This procedure is adopted till one player goes "Domino" or till both have "Gone." Note carefully how the unused stock is called into play by

players who cannot match either open end, until the stock is exhausted. The stock is deemed to be "exhausted" when only two stones remain in it.

ALL-FIVES. The object of this game is to match open ends in such a way that the total value of the two resulting open ends will be five or some multiple of five. e.g. the open ends, say, are three and six. A player poses the three-four to the former, thus totalling ten. He scores ten points for this, i.e. one for every unit of the total. It should be noted that the opening "down" is similarly regarded. Thus, to "down" the three-two (5 points) or the six-four (10 points) makes valid counts. Matching with a double scores double provided the aggregate of the open ends is a multiple of five.

Seven stones are used by each player to begin and a player must match if he can. Only when he cannot follow, does he draw from the stock as in the last game described. Subsequently the procedure is the same as in that game.

Some people aggregate the points thus scored and count them only in the game. Others finish up the game in the usual way (after one has gone Domino or both are unable to play and the stock exhausted) and the one with the lowest total of dots takes as his score the multiple of five nearest to his opponent's aggregate of dots. In either case 100 points may be regarded as the winning total over a series of games.

MATADOR. The matching in this game is not matching as hitherto understood. It consists in posing a stone, one end of which will make a total of seven with either open end, e.g. if the open ends are, say, a three and a six, the former requires a four and the latter requires a One.

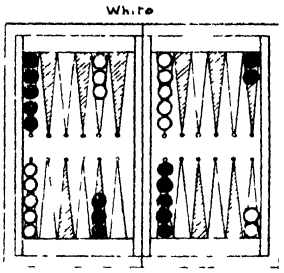
There are four stones called *Matadors*—the double-blank, the six-one, the five-two and the four-three. These may be played at any time and to any open end,

thus, for example, enabling a player who is blocked or unable to play to get out of his tight corner. Not only so but they may be posed with either end open according to the discretion of the poser.

Some codes allow a player who would normally require to " Go " to replenish his hand from the unused stock, but as a general rule this course is not adopted. In fact, with the exception that the matching is of this " sevens " type, the play is as in The Ordinary Game.

7. BACKGAMMON.

The name " Backgammon " seems to suggest " back game " and it has been suggested further that the game is so called as the players have to bring their men back from their opponent's territory into their own.



The game is played on a special board like the diagram with fifteen " men " aside. Two dice are used to determine the moves. These are both used by each player though each player generally has his own dice box. One set of men are White and the other Black. To start the game the men are arranged as in the figure.

If at any time a player throws doublets (i.e. the same number turns up on each die) then double the number of dots are counted. The points on the board known as Ace points are these points which in the diagram contain two men each. White throughout counts round from Black's Ace point and, similarly, Black counts round from White's.

The idea of the game is to bring round all your men

into the section of your half of the board containing the Aces. This is done by movement from point to point according to the throws of the dice. The number indicated by either die may be used alone or they may be used together. That is to say, one man may be moved according to the number thrown up by one die and another man may be moved according to the other die, or one man may be moved according to the total. A player may not move a man or men to a point if the opponent has two men occupying it. If the point, however, is occupied by only one man (termed a "blot"), then that man can be driven out and his place taken. The "blot" is then placed on the central line of the board—the Bar. He must remain there out of play till the dice enables him to attain an open point in the table of his opponent. He then re-enters the play and is worked round along with his fellow-men.

There are two kinds of win.

(1) Winning the Hit. The player who plays all his men round into his own table and has "borne off" his men from these points first, wins the Hit. Two hits are sometimes reckoned as equal to one gammon.

(2) Winning the Gammon. If a player has all his fifteen men round into one side of his table and his adversary has a man still out, he can "bear off" his men thus. If he throws a 3 and a 4, he can lift a man off both points. (Should he throw a number indicating a point on which he has no man, he may "bear off" a man from the point above the one indicated.) If he can complete this "bearing off" before his opponent "bears off" one of his men, then he has "won the gammon." If during this "bearing off," a "blot" is left and the opponent makes a hit, then the "bearing off" process must cease until the man placed in position has been brought out by the opponent. Not only so but the man hit must be worked right round the table again.

18 DIVINATION

THE main purpose of this Chapter is to set before you the general outlines of a little entertainment which you can readily provide at a party with a considerable amount of entertainment to the other guests and with not a little glory to yourself. For the time being you are going to assume the rôle of a seer and indicate accurately certain occurrences which actually took place when you were not in a position to witness them. Of course, between ourselves, the whole thing is a hoax but—your audience doesn't know that.

The scheme as I outline it here, involves close and absolutely unobtrusive co-operation between a confederate and yourself. On his accuracy in observation and in furnishing you with secret information, depends

the whole success of your demonstration. This necessitates careful preparation for both of you and the following are the principles I suggest.

COINS. As part of your stock-in-trade you will, of course, have some illusions or experiments using coins. With regard to this sphere of your activities, as with all the others, you should be equipped either to act without the identity of your assistant being disclosed or to act quite openly with an assistant.

An experiment in each case follows, first without any apparent accessory. You inform your audience that you would like them to form up in a straight line and then, when you leave the room, produce one coin each. The kind of coin doesn't matter. You suggest that each person except one will replace his coin in his pocket or purse and then stand with hands outstretched and clenched, the one with the coin holding it in his outstretched hand. When you come in you propose to state without fail which hand it is that holds the coin. And having thus stated your problem, you withdraw from the room.

In your absence the guests decide who will hold on to his coin and the other coins are replaced. Your confederate has, of course, noted which player has the coin. Then you are called in

You walk up to the first player you come to—begin at one end of the line if you can—and, tapping his outstretched hand very lightly, you allow your gaze to wander over the wall behind, and—over the faces before you. You are, of course, waiting to get the pre-arranged signal of a wink or a scratching of the nose from your accomplice. If he gives no such indication you pass to the next player and so on. When you come to the right person your accomplice will convey the intelligence to you by the aforementioned method. My recommendation is that, if there are not too many players, you should continue

tapping and gazing right to the end of the line. Then pause a moment in thought and suddenly, as if inspired, name the holder of the coin. In this way you will almost certainly banish all suspicion of unfair aid.

And now to a case where your accomplice is openly dealing with you. In this case the main idea is to conceal the fact that he is definitely telling you what is what. You have retired from the room and a British coin has been produced. As a matter of fact your assistant has it in his hands. What you have to do is to state the date of the coin without even seeing the coin. You come in.

"Well, well, what have we here?" you say.

"Oh! just a half crown," says your assistant. (The exclamation "Oh!" was actually a clue. If he begins with that word, that is a sign that it is a twentieth century coin. To have begun without any exclamation of that nature would have informed you that it was nineteenth century.)

"One half-crown?" you query. (You are now trying to get to know the third number of the date. Your assistant's reply is again your key. Note the replies that are possible and how their meaning depends on the number of letters in a word unless with O:

"Only one half crown" = 0.
"*A* half crown" = 1.
"*No*, a thousand half crowns" (sarcastically) = 2.
"*One* half crown" = 3.
"*Sure!*" = 4.
"*Quite*" = 5.
"The man's a *marvel*" (sarcastically) = 6.
"*Exactly!*" = 7.
"I'm *positive* it's only one" = 8.
"*Precisely*" = 9.

Having got that information you now proceed.

"One half crown! Let me see, is it 'Heads' or

'Tails' up in your hand?" you inquire, fishing for the last number of the date.

(Notice again the significance of his possible replies:
"*Oh!* what a question!" = 0.
"*I* don't know" = 1.
"*If* you only knew that, eh?" = 2.
"*Let* me see" = 3.
"*What* does that matter?" = 4.
"*Which* would you rather it was?" = 5.
"*Either*, as far as you are concerned" = 6.
"*Neither*; it's standing on one edge" = 7.
"*Possibly* 'heads'; I couldn't say" = 8.
"*My dear sir*, you must not ask questions like that" = 9).

And now you think deeply—or, rather, pretend to. Then out with the date.

CARDS. Some ability to "divine" a card withdrawn from a pack or a particular card touched in your absence, is also recommended. We will again deal first with the case in which you are supposedly acting alone.

When you re-enter the room after the card has been touched or extracted, pass some remark such as "Really you know, this is quite easy—if you know how." A cough from your partner indicates "Clubs" as the suit of the card in question; a wink with the left eye indicates "Diamonds" while a wink with the right eye denotes "Hearts" and the smoothing back of the hair informs you that the card is a Spade. So far so good!

Now ask each member of your audience to mention a number. Hear them all and note that the number offered by your partner was, say, five more than the actual number of the card (Ace = 1; Jack = 11; Queen = 12; King = 13).

You will certainly startle your audience with the ease with which you have solved this mystery.

When working in open partnership with an accomplice

something like the following method could be adopted. When you return to the room begin with some doggerel like the following:

> " Diabolical tricks
> Must not exceed six.
> Kaloo, Kaloo, Kalay.
> If I only knew how
> I could make you my bow
> Still your card I soon will display."

To which your partner can reply to the listening audiences something like this. " What *cl*aptrap is this ! " (denoting Clubs), or " Did you ever hear such *d*oggerel ? " (denoting Diamonds), or " He's *h*opeless " (denoting Hearts), or " I suppose he sees some *s*ense in that " (denoting Spades).

Now that you know the suit, you proceed to the number. Once again the cards are numbered Ace counting 1, Jack 11, Queen 12, and King 13. You next ask: " How many sailors were below when the ship went down ? " (This part of the process depends on the fact that 7 is the middle number of 1—13.) Should the actual number of the card be " seven," your partner replies, " How should I know ! " If, however, the number of the card is under 7, he will reply, " I think there were ' so and so,' naming a number five more than will enable you to identify the card, e.g. say the card were a " four " he would reply, " I think there were eight." You deduct five from eight and then three from seven and so discover that the card was four. Should the number be higher than seven however (say the Queen), he will answer, " I don't know how many were below, but I found out that there were ten on deck," you again think on similar lines. He said ten which you know is five too many. Subtracting, you get five, so that the card is five more than the seven, or the

Queen that is. Once again you can name your card.

Now for two other kinds of "second sight" tricks. Before you retire, set out a tray on which there are some dozen small articles. Tell one of the audience to touch any one of these articles in your absence and when you come in you will tell them which one was touched.

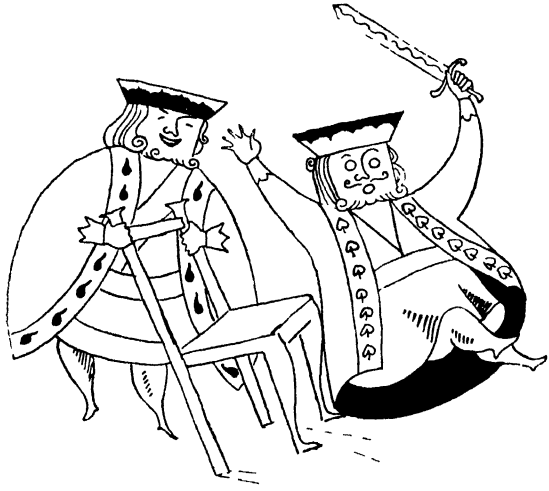
On your reappearance, all stand over the tray. You will touch each article and pause after each touch, ostensibly to see if you can get the psychic connection—really to notice whether your ally breathes in. If he does, then the article you have just touched is the one in question. But proceed to touch all articles before you disclose the right one. This illusion can be intensified if you allow two articles to be touched. In this case the key is the same.

Then there is the naming of a number thought of in your absence. Politely but firmly suggest that the number be under one hundred.

Your problem is to find out first whether it is a single figure or a double figure number. You could ask your confederate, "Did one person suggest this or did several?" "Mind your own business" is the answer denoting a single figure number; "I can't answer that" denotes a double figure number. "You are helpful," you remark with scorn. The number of words in your partner's reply supplies the first figure of the number. e.g. a grin=0; "Quite"=1; "Very helpful"=2; "Well, you are solving this puzzle"=6, and so on. If the number is a single one, you have now found it. But if it is a double figured number you have one more detail to find. To extract this last figure, ask another question and again note the number of words in your partner's reply. Thus you establish the number.

In the last problem it may appear as if rather a tax is being put upon your partner's thinking powers as to

how to frame these answers. But we should remember that the questions are pre-arranged and that he has quite a reasonable time in which to arrange his thoughts, and so he should not find it too hard. Space, unfortunately — or fortunately, perhaps—does not allow me to enlarge further on this little side line of party entertainment. I am sure you will be able to formulate methods of working these illusions or similar ones on your audience, but, just before I leave you with this subject, I would offer two pieces of advice. First, never be tempted to repeat any trick more than twice. The more you do it, the greater are the chances of discovery. Secondly, avoid silences during your performance. Keep your audience attracted with patter—it helps to distract their attention from the actual jobs in hand. After all it is only your questions and your associate's replies that really matter. And now I must hurry on for I have some Card Tricks to work next door.



19 CARD TRICKS

1. PICKING OUT THE CHOSEN CARD

WITH a little practice you will be able to make this illusion very effective. Hold out the pack and get someone to withdraw a card and examine it without revealing its designation. Replace it at the top of the pack. Licking your thumb as conjurers do sometimes—you then shower the whole pack in the air, i.e. all but that chosen card which you retain with your moist thumb and now have smartly concealed in your palm. If you do this neatly your audience will almost certainly be watching the showering cards. You now pretend to finger the heap and suddenly there emerges the chosen card.

2. NAMING THE PACK

For this trick you must prepare the pack, working

on a definite principle. Arrange the cards in suits in their order of precedence at Bridge, thus Clubs, Diamonds, Hearts, Spades. Pick up the Ace of Clubs. The scheme on which you work is that you add nine to the last card picked up (Jack counting eleven, Queen twelve and King thirteen) counting from the Ace of the next suit. Thus the first card being the Ace of Clubs, the next one is Diamonds 10. That gives (10+9) 19 which gives us Spades 6. (Notice how counting 19 from the Ace of Hearts you exhausted the Heart suit and had to pass on to Spades.) The next card will be Diamonds 2, and the next Hearts Jack, and so on.

Once you have your pack built up thus, turn it upside down and name the Ace of Clubs. Then display it. Quickly make your calculation (9 from the Ace of the next suit) and name the Diamonds 10. Again your calculation is made 10+9 19, which counting from the Ace of Hearts exhausts the Heart suit and gives the Spades 6. Thus you go on through the pack.

Even though your audience does suspect a pre-arranged pack, there is very little chance of your scheme being detected. Time can be taken to each calculation without any damaging effects provided you contrive to be thinking deeply.

3. ANOTHER METHOD OF NAMING THE PACK

Once again the pack is pre-arranged. The arrangement is in accordance with a little bit of nonsense which you must remember. Here is such a key :

> " A(ce) jack queer (queen) tool (two),
> Ten nails (nine) for (four) five,
> Seven earnest (eight) sick (six) Kings thrive (three)."

The brackets contain the completed forms of the

card numbers which the words in the doggerel suggest.

The cards should be arranged so that the suits work round in some cyclic order—the Bridge order may be used again if you please. Thus your show would begin with: Clubs Ace, Diamonds Jack, Hearts Queen, Spades 2, Clubs 10, Diamonds 9, etc., etc.

4. BRINGING BACK THE CARD

You require a prepared card for this illusion. Gum a halved card to the back of another card so that when you fan shape your prepared card with other four, the effect looks like five cards. In a pocket you actually have five cards of the same kind as your fan five purport to be. It is necessary that you know the order in which these cards are reposing.

Now to the trick. You show off your fan and, flicking the five, show that apparently five actually are there. Muttering a charm, you suddenly switch round your hand or clap hands and so turn your fan upside down. Counting off, you show there are only four now. Where is the fifth? You apologise profusely to your audience that a card has gone but you offer to bring it back. "Which one would you like?" you ask. On being told you put your hand in your pocket and feeling for the one demanded, you bring it forth. You should, of course, while showing the fan to the audience in the beginning, name the cards as you finger them.

5. TENS

Work this one off smartly and pass on to your next trick before your party audience "goes for you." You set out two heaps of cards—one you have arranged with any ten cards the other has the four tens. You announce the fact that you are going to write down actually what a person is going to choose. On a slip of paper you jot

down " He will choose the ten group." Handing this slip to someone, you ask another to choose either bundle. If he chooses the group of ten cards, you simply pick them up and count out the ten cards ; should he choose the other, you then display the four tens. And now you ask the person with the slip of paper to read its contents.

This little trick is really very suitable to be worked off as a leg-pull, but more than likely you will find some people who will be taken in by it.

6. USING FORCE

In spite of the title of this trick there is no brutality used at all. You simply force a person to choose a card willy-nilly. Let's say you wish that person to choose the Clubs King. You begin by pointing that there are four suits, two red and two black. You ask which he will have. Notice the procedure according to his reply :

(1) If he says " Red," you simply say, " Well, then, that leaves Black. Which will you have—Clubs or Spades ? "
(2) If he says " Black," you say, " All right, which will you have—Clubs or Spades ? "

Should he select Spades, you promptly say, " Well, that leaves us with Clubs," but if he says, " Clubs," you are then quite ready for the next move.

You ask him to name any pair of Royalties—Ace or King or Queen or Jack. If he names a pair containing the King which you wish him to get in the end, good and well. Should he, however, name a pair not containing the King, you simply mention, " thus leaving so-and-so and so-and-so." Now comes the last stage. He is tied down to two cards and you can easily finish him off

and give him the card in question by a similar question to your preceding ones.

7. SPELLING THE CARDS

Arrange a suit of cards thus from the top: Three, eight, seven, Ace, Queen, six, four, two, Jack, King, ten, nine, five.

Holding this little pack in your left hand, you spell out "O–N–E" and pass the first three cards in below, one by one. Turn up the next card—the Ace—and set it on the table. Continuing our spelling with the remainder, "T–W–O," and passing the next three cards below, one by one, turn up—the two. Put it beside the Ace. Continue this throughout your pack which, by the way, is gradually getting smaller. When in the end you have only two cards left, simply pass them below one another as you spell, and after the Queen has come into line, set out the last card—the King.

To help you memorise the order, the following nonsense may be of use:

"Thread every seven
3 8 7
On queer sixes;
A Qu 6
For to jerk
4 2 jack
Kings tend no fixes."
King 10 9 5

8. REMARKABLE SIGHT

Place half-a-dozen cards in a pre-arranged order on a table and hand over the rest of the pack to be shuffled by someone who is looking on. Of course that someone will think—we hope—that he is shuffling a whole pack.

The shuffling over, you announce that your sight is

really astonishing. In fact you can see through normally opaque articles. You go over to your table and, picking up a magazine, for example, you propose to look through that. Now place it just over your six cards and then turn to your audience and tell them a funny story just before you begin your "sight display." On returning to the magazine, you pick it up *plus* the cards below and carefully set them over the remainder of the pack—which by the way you should be idly shuffling as you relate your funny story.

Now all is ready. You gaze earnestly at the magazine and then say, "Yes, I can just see the so-and-so," naming the first card of the six below, which are, of course, sitting on top of the pack. Someone comes over, lifts the magazine, turns up the card and, you have earned a cheer. You can carry out this illusion six times, of course, but it is advisable to stop after say three.

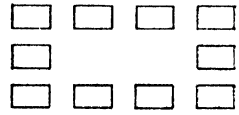
9. THE BLACK ART

Set out what are apparently any eleven cards face downwards on the table. You, of course, know that these reading right to left are Jack, ten, etc., down to two, Ace. Tell any member of the company to move as many cards as he likes from the left hand end to the right, but he must move them one by one and leave no spaces. You meanwhile will retire so that you cannot see what is going on. When you are called in, you then proceed to tell the number of cards moved. Of course, you don't do this by speech—that would be unromantic, and, in any case you couldn't at this stage—you simply turn over the right-hand card and the secret is disclosed by the number of the card.

An alternative finish can be provided by picking up the cards in any order, turning each round (thus enabling you to see the end card when you do turn it up) and shuffling and then announcing the number of moves.

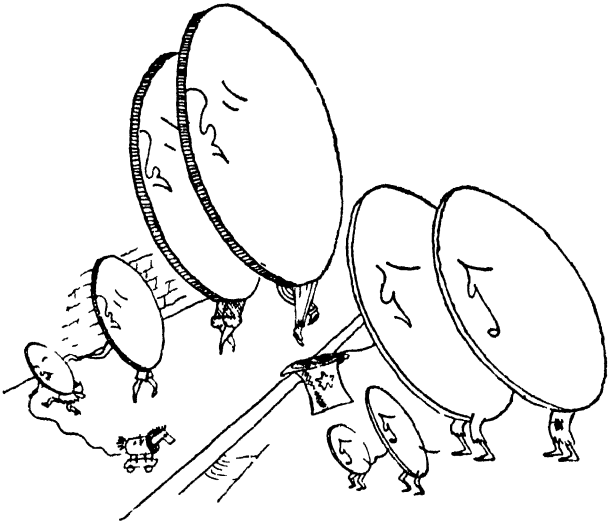
10. ARRANGEMENT

Arrange the cards face downwards as in the sketch.



The problem is to touch a card, pass over two cards and turn up the next one, and keep on touching and passing and turning, till all cards but one are face upwards.

The secret of success is to begin each move in such a position that the card to be turned over will be the one which began the previous move.



20 COINS AND ARRANGEMENTS

PROBLEM 1

Prepare a square like the one in the diagram and subdivide it into twenty-five small squares. Put one coin in each of the central squares. Remove all coins except one from the "board" by making a coin jump over another one, and so on, each coin which has been jumped over being removed from play. Also, leave the final coin in the centre of the board.

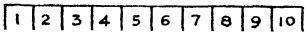
	1	2	3	
	4	5	6	
	7	8	9	

PROBLEM 2

Arrange ten coins in such a way that there will be five straight lines of four coins each.

PROBLEM 3

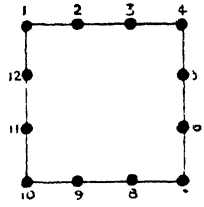
Prepare ten squares as in the diagram. Arrange four counters or coins of one kind on squares 1, 3, 5 and 7 and set four differently coloured counters or coins of a different kind on squares 2, 4, 6 and 8.



By moving two adjacent coins at a time into two adjacent squares, get the four coins of the one kind lying together and the four coins of the other kind lying together. Only one coin may occupy a square throughout the game.

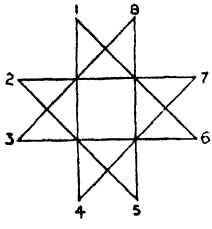
PROBLEM 4

Arrange 12 coins as in the diagram. Rearrange them so that they will lie 6 aside instead of 4 aside.



PROBLEM 5

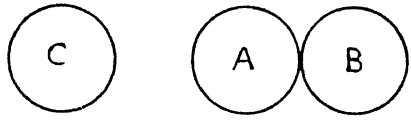
This is an old favourite. Prepare a diagram about ten times the size of the one adjoining. The puzzle requires eight coins. Take the first one, place it on any number and then slide it to the other end of either of the two lines running from that point. Now take the second coin and, placing it on any unoccupied point, run it along either of the two lines from that point, right to the end of the line. Continue doing this until you have only one point left on which you will place the eighth coin.



One word of caution: Don't be misled by the apparent simplicity of the problem.

PROBLEM 6

Arrange three coins as in the sketch. You can move coin C and you can touch coin A, but you must not handle coin B. The problem is how to get coin C between A and B.



PROBLEM 7

Another problem in arrangement. How would you arrange 25 coins or counters in twelve rows of five coins each ?

PROBLEM 8

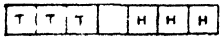
Place eight coins on a draught board in such a way that there is not more than one coin in any row—vertical, diagonal or horizontal.

PROBLEM 9

This one is quite like Problem 8. Prepare one large square and subdivide it into 36 small squares. Now arrange 12 coins on your squares in such a way that there will be 2 coins in every row—vertical, diagonal or horizontal.

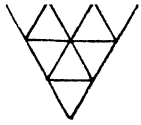
PROBLEM 10

Draw an enclosure of seven squares as in the sketch. Place therein 6 coins, 3 heads up and 3 tails up as shown. The problem is to move these coins about till they are at the opposite ends of the enclosure from the ones where they started. A coin may be moved over another coin into an empty square or it may be moved one place to the side into an empty square,



but heads may only travel to the left and tails may only travel to the right.

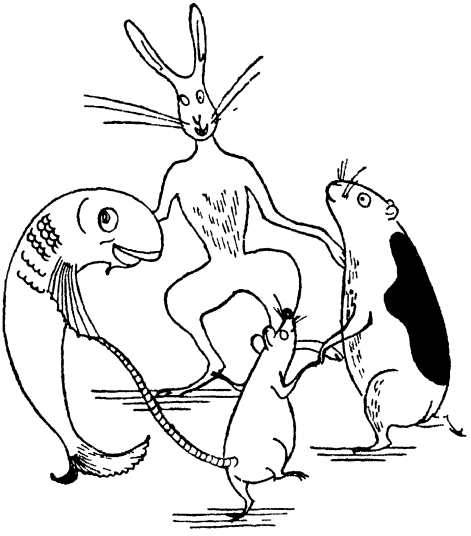
PROBLEM 11



How would you draw the adjoining figure in one continued stroke without crossing any line or going along any line twice ?

PROBLEM 12

How would you arrange nine coins so that you will make ten rows of three coins each ?



21 CONJURING

THE aim of this chapter is to provide you with the means of working a few illusions on your friends. While the feats here described are generally very mystifying, they can be worked after a little practice has been put in. As in most other kinds of illusion, these tricks should not be performed without the accompaniment of patter. A few really good jokes will serve to divide the attention of the audience, whereas silence will enable the full attention of the audience to be riveted on the trick, with the result that the chances of detection are increased. Perhaps after you have mastered these illusions, they may have roused in you a desire to proceed further with the subject, in which case there is a wide field of fascinating entertainment awaiting your exploration.

1. THE COTTON THREAD

Before beginning the trick you have rolled up in your hand a little ball of cotton thread with one end lying unrolled for about one or two inches. This may easily be concealed between two fingers. Now take another thread of the same kind and length and get a guest to fold it and cut it into very small pieces. This done, he replaces these little threads in your hands. You rub your hands together (thus getting time to free your ball) and then, gripping the loose end in one hand you pull the whole thread out. If you do this against a dark background, you can then rub your hands together and nothing is seen as the dropping pieces of thread are lost against the darkness behind. Many people find it impossible to see how the thread cut into so many pieces suddenly becomes whole again.

2. THE FALL

While there is no deception in this little trick, it is very effective especially as a tyro, on being asked to try, generally makes such a hash of it.

Stretch out your arm, palm of hand downwards, and balance a stack of coins on your elbow. Now suddenly drop your arm and catch the coins as they fall. "Practice makes perfect."

3. THE MAGIC CIGARETTE

You suddenly take the notion to have a cigarette but on examination you show your audience that your cigarette packet or case is empty. However you take out your box of matches—Swan Vestas—and sparking a match and holding your hands as you would if you were lighting a cigarette, you withdraw your hands and behold—you are smoking.

In the ends of the Vestas tray sides you had holes the size of a cigarette ; in fact there was a cigarette there just

projecting at each end. Matches, of course, were packed around it. When you cupped your hands, you took one end of the cigarette in your mouth and lit the other end. Then you eased the box over the cigarette, removed your hands, and—there you are. In case any busybody should express a desire to see your matchbox, a genuine box should be reposing in your pocket.

4. A COIN TRICK

Before the performance, sew a sixpence into a corner of a handkerchief. To begin the illusion borrow a sixpence and pretend to place it in the handkerchief which you at once roll up into a ball. You have, of course, still got the sixpence in your hand but you present the handkerchief to a guest to feel and he naturally feels a sixpence there.

Now place the handkerchief on a table. Hold a glass of water below the table edge, bang the table and at the same time quickly release the sixpence which falls into the water. And now unroll your handkerchief, show that it is empty and restore it to your pocket. The handkerchief—so it appears—has passed the coin through the table into the tumbler.

5. SOMETHING TO START WITH

Here is a little piece of nonsense which might go quite well to start off your show or which might be introduced between two mystifying tricks just to offer a little comic relief. With serious face, proceed something like this:

"Ladies and Gentlemen, I now have much pleasure in introducing to you something which you have never seen before, nor, I am sure, will you ever see it again. I crave your close attention, please. I have here an ordinary nut. There is no deception, ladies and gentlemen, no deception whatever."

Then you break the shell and display the actual nut. They certainly have not seen it before, nor will they see it again because you promptly put it in your mouth and eat it.

If you have begun your show thus, you could now say, " Of course, all my tricks are not so good as that," and then show them a most mystifying one.

6. VANISHING A COIN

Hold the coin between the tips of the forefinger and thumb of the left hand. Advance your right hand over the left and pretend to lift up the coin. Just as the fingers of the right hand are about to close on the coin, let it drop into the left palm. Close the right fist and withdraw it. And when you open your right hand and show that it is empty, you will cause some surprise.

If you wish to carry the illusion further you could place the still closed hand in your pocket and as you bring out your hand empty your audience may think you placed the coin in that pocket. But you can surprise them by raising the left hand to the ear and apparently squeezing the coin out of the ear. (The coin, of course, is simply dropped from the left palm where it has been all the time).

7. VANISHING GLOVES

Should your sleeves be fairly wide you will execute this deception more easily. You are wearing gloves and before you do that next trick you wish to remove them. While talking as interestingly as possible, you are taking off your gloves finger by finger. Arrange to have your gloves in your hand before your story is finished. Thus you stand, gloves in hands, talking earnestly. When your yarn is over, turn sideways to your audience and saying that you will throw your gloves over there just now, you throw—nothing. As soon

as you let the gloves go, they flash up your sleeves as they are fastened to strong elastic fixed inside your sleeves.

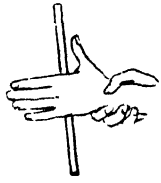
8. MAGIC WATCHES

For this one you wear gloves inside one of which you have a small but powerful magnet. You stroll round your audience telling them how you can control the movement of watches, etc., etc. You ask for a watch, take it in the hand with the magnet, and say, " I bid you stop." Of course it stops. After a short interval you say, " I bid you go," and as you remove it from the magnet, the watch restarts.

But, it is advisable to notice whether the watch was going at the start or not. These watches which do not work but which some people persist in wearing, are rather damaging to this trick.

9. THE MAGIC PENCIL

It is indeed surprising how many people there are who are mystified with this trick. Set a pencil up on end and then place the left hand in front of it. Now grip the left wrist with the right hand and raise the hands. The pencil rises too.



A little examination of the diagram will reveal the fact that a finger of the right hand is missing. It is behind the pencil and thus holding the pencil against the hand to make it rise.

10. NUMBERS

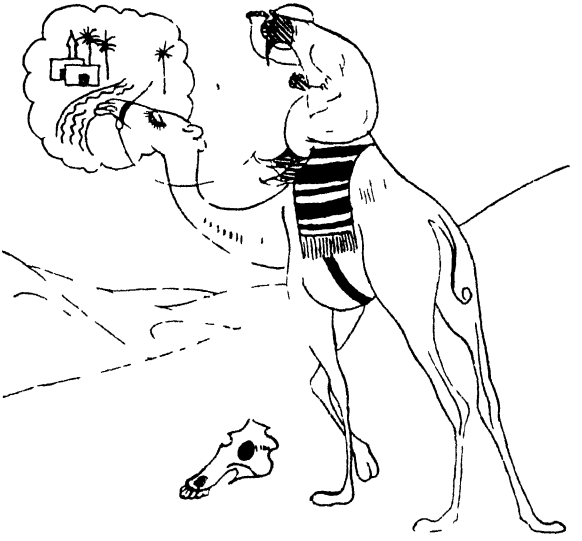
The apparatus required for this illusion should not be difficult to make. You want simply a small tin or wooden box and another still smaller one of almost the same diameter but only half the depth. You place

half a dozen little pellets in the bigger box and then put the smaller one inside.

You are now ready for the trick. You let your audience see you put three pellets inside and then put the lid on. After reciting a charm, you take off the lid—and with it the smaller inside—and lo! and behold, the three pellets have become six. If you like you may replace the lid—and inside—and then reveal the three again.

11. PALMING

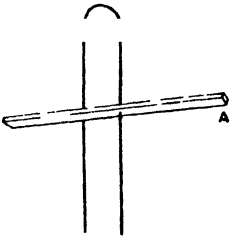
This is much more simply described than done but, as it forms the fundamental basis of much conjuring, you are advised to put in some very considerable practice in this art so that you can do it both readily and naturally. To " palm " an article simply means to support it between the top of the palm or even the finger tips and the ball of the thumb. The use of a wand is a common practice with conjurors not only because it lends the romantic touch of magic to their performances, but also because the holding of such a wand tends to give the actual position for palming a much more natural appearance. Some preliminary practice might be done with cards so that their position is absolutely invisible. At this stage you will be ready to study the art of secret pockets and secret drawers in the conjurer's table, together with much subtler manipulations to be found in texts devoted to this particular branch of entertainment.



22 OPTICAL ILLUSIONS

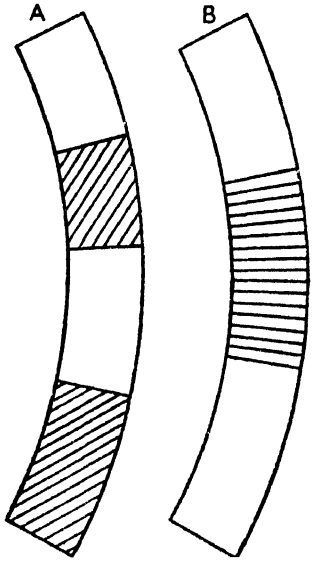
1. THE REVOLVING MATCH

TAKE an ordinary straight match and cut off its head. Drill a hole through the exact middle of the match. This can easily be done with a needle. Put one arm of a straight hairpin through this hole (see diagram) and turn the match a few times to ease the hole.



Now, hold the hairpin by the tip and flick the end A smartly with the point of the finger or with another match. The match appears to describe a complete circle, i.e. to have passed through the unthreaded arm of the hairpin.

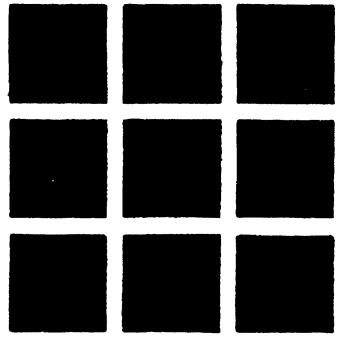
2. WHICH IS THE BIGGER ?



Here are two strips, A and B, cut from a circle. How do you think they compare in size ?

3. SPOTS

A casual glance at these nine black squares will reveal black spots at the centres of all the white crosses between the squares. But concentration on any one spot will at once make it vanish.



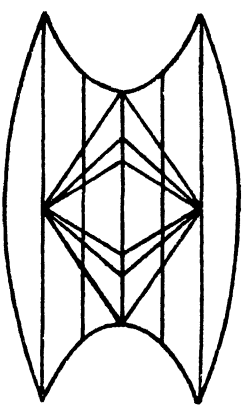
4. DISTANCES

Here is an attractive little test in gauging distance. How does the distance AB compare with the distance BC ?

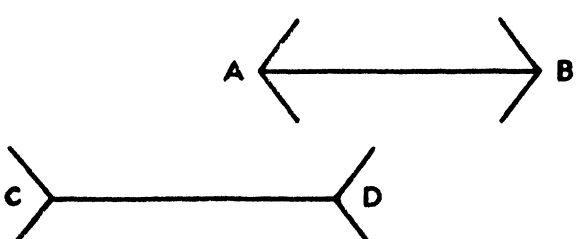
Now measure and see if your estimate was correct.

5. DISTANCES

The vertical lines in the accompanying diagram are perfectly straight even though your eye seems to suggest that they bend in the middle.



6. MORE DISTANCES

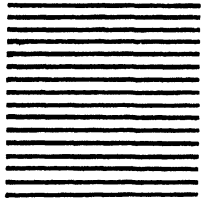


How do the distances AB, CD, compare with one another ? Measure and see if your estimate was correct.

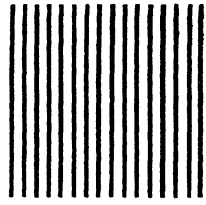
7. MONEY MAKES MONEY

Fill a tumbler three parts full of water. Now drop a halfpenny into the tumbler. Place a plate over the top of the tumbler and smartly invert the latter over the plate. Set your plate on a table and allow the water in the inverted tumbler to become still. Now—the halfpenny has become a penny and that with the excellent reflection of the halfpenny on the surface of the water makes three-halfpence out of one.

8. RECTANGLES OR ?



A



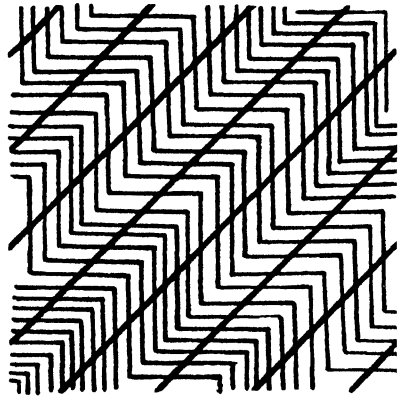
B

A appears to be a rectangle whose height is greater than its width.

B appears to be a rectangle whose width is greater than its height.

Is this so ?

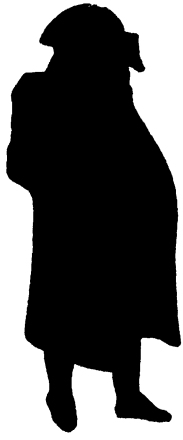
9. IN WHAT DIRECTION ARE THESE LINES RUNNING ?



In spite of their apparent waywardness, these diagonal lines are actually parallel.

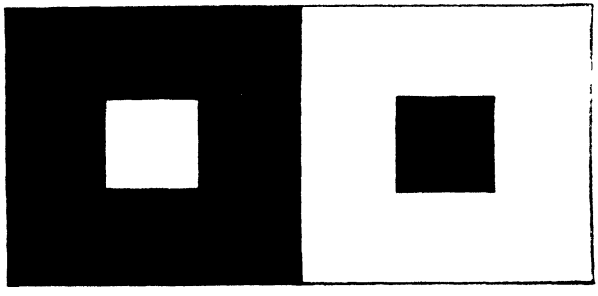
10. IN BLACK AND WHITE

The purpose of this silhouette is not to test your historical knowledge, but to present an interesting illusion. Look steadfastly at the figure while you



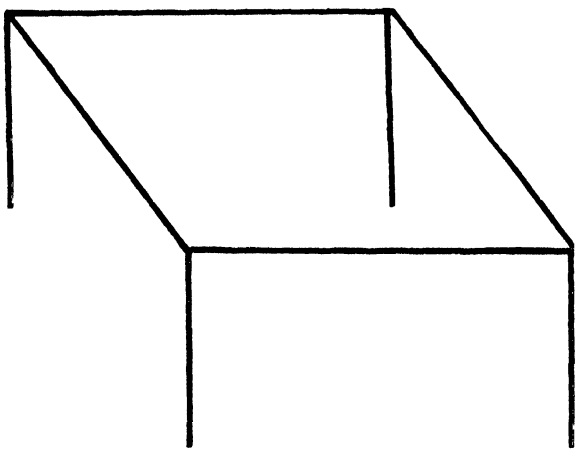
count twenty and then at once transfer your gaze to a blank dark sheet of paper. Notice the form—now arrayed in white—move across the page.

11. WHICH IS THE LARGER OF THE TWO INNER SQUARES ?

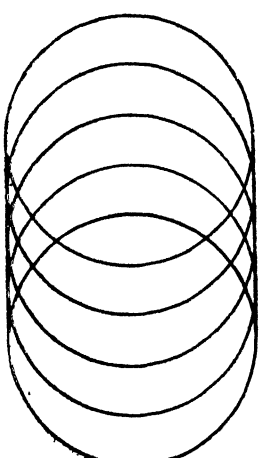


12. THE TABLE

Are you looking at the top or the underside of this skeleton table? Keep looking and you will see both.



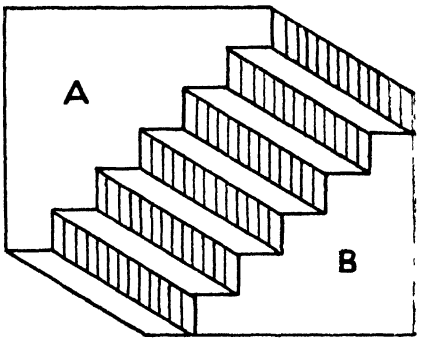
13. ANOTHER OF THE SAME



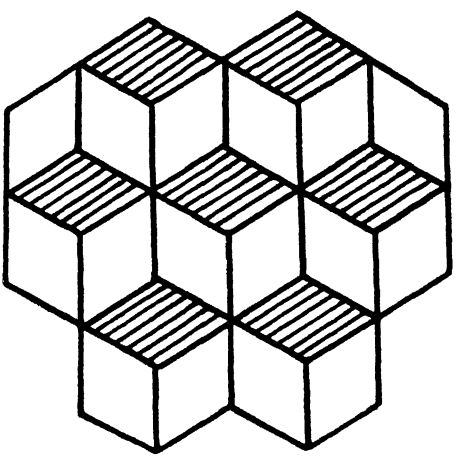
Is this wire tube standing on end or lying on its side? Look closely and you will see it do both.

14. STILL MORE OF THE SAME

Is A the nearer wall of this staircase or is it B? Look closely and watch the one give place to the other.

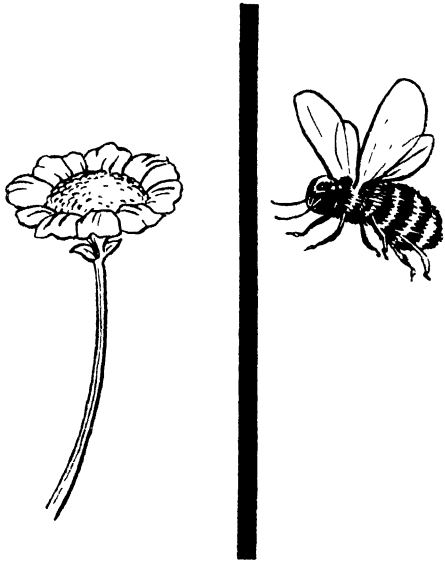


15. AND YET STILL MORE OF THE SAME



How many cubes do you see here? Five or Seven? Look again and you will see seven or five.

16. THE MOVING BEE



Hold this figure on a level with your eyes and about an inch and a half in front of your nose.

Look carefully and notice the bee move slowly towards the flower and settle on it.

17. A TRICK

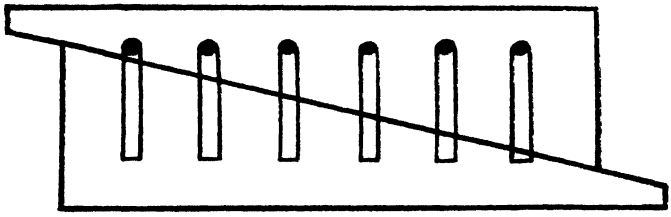


FIG. 1.

Copy Fig. 2 on a piece of card. Now draw a diagonal line which will just clear the bottom of the right-hand match and the top of the left-hand match. Cut your card in two pieces along that diagonal line. Put the

two pieces together as they were in Fig. 2 and count

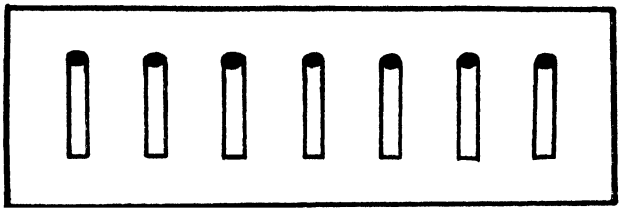
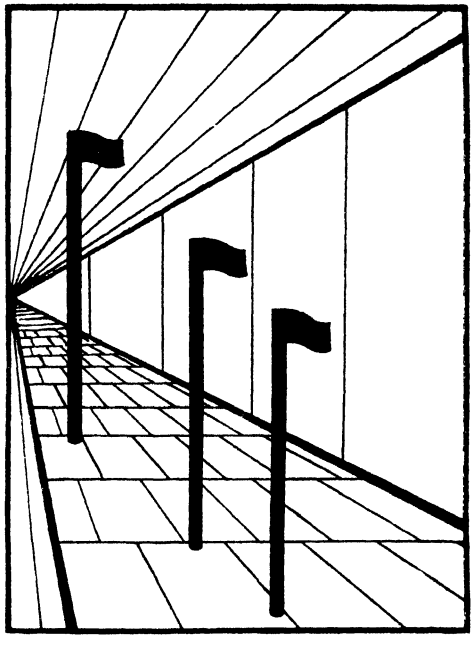


FIG. 2

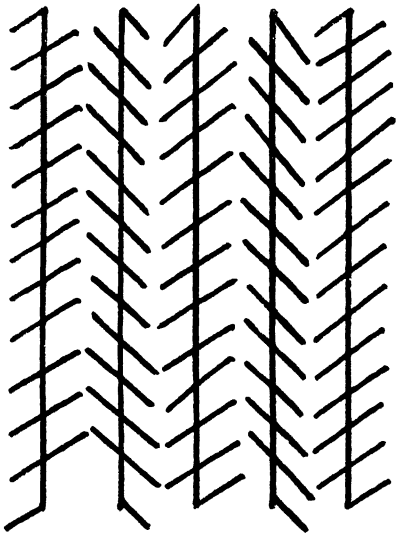
seven matches. Now move the upper part one stage to the left and—behold, one match has vanished.

18. FLAGPOLES



Although the inmost pole looks the longest of the three, all three poles are the same size. Their setting in a perspective view is responsible for this illusion.

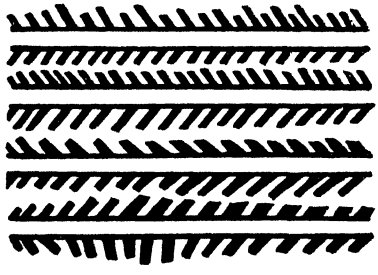
19. MORE APPARENTLY WAYWARD LINES



As in illusion No. 9, despite appearances, the upright lines are both parallel and straight.

20. STILL MORE WAYWARD LINES

These white lines are actually of equal width and straight and parallel.



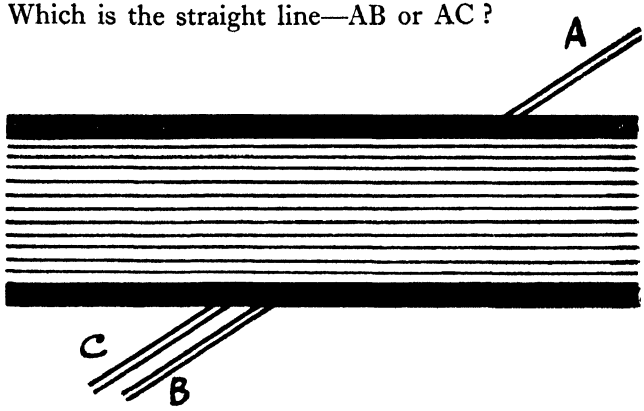
21. THE HEIGHT OF THE HAT

Place a white sheet of paper against the wall and resting on the floor. Now show your friends a top hat and ask them to make a mark on the paper at the

height to which they think the top of the hat would reach if the hat were sitting on the floor. After they have made their marks, put the hat on the floor to let them see how their eyes have taken most of them in.

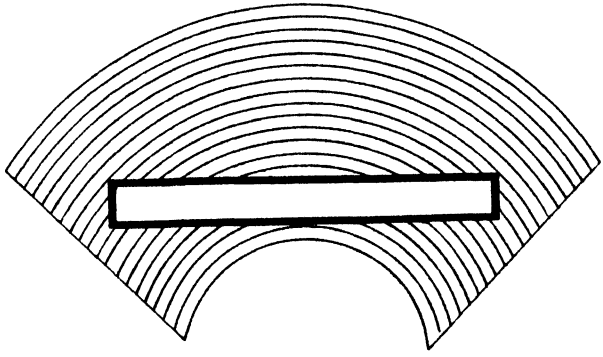
22. THE STRAIGHT LINE

Which is the straight line—AB or AC ?



23. IS THIS A RECTANGLE OR IS IT NOT ?

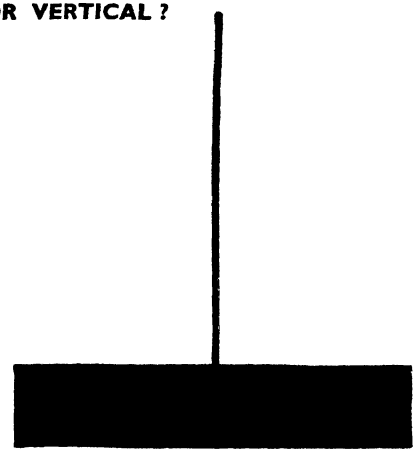
The figure in the centre may appear to curve in but it is a regular rectangle.



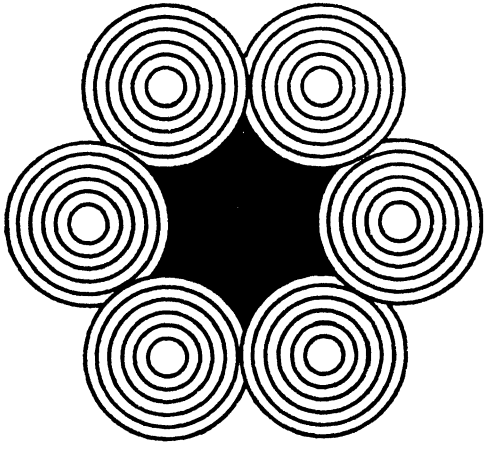
24. HORIZONTAL OR VERTICAL ?

How do you think the height of the rod compares with the width of the base ?

Measure and find if you were right.

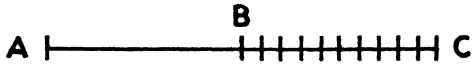


25. THE REVOLVING WHEELS



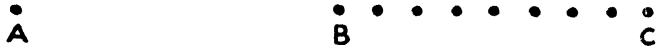
Hold the book straight in front of you and give it a series of twists by a revolving movement of the wrists. Notice the wheels apparently revolving.

26. MORE DISTANCES TO ESTIMATE



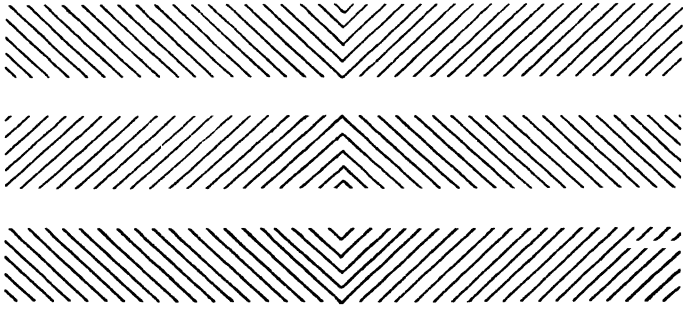
The divided line BC appears to be longer than AB, but they are exactly the same length.

27. A SIMILAR CASE



As in No. 26, BC seems to be longer than AB, but AB is actually slightly longer.

28. DO THEY COME OUT IN THE MIDDLE ?



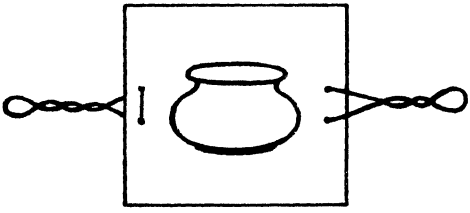
If you look at the white spaces between the shaded areas, the spaces appear to grow wider. This, however, is not so, the spaces being perfectly straight.

29. YOUR BLIND SPOT

Close one eye and look at the X with the other. Though looking at the X you will also be able to see the spot, too. Now bring the diagram in from its position a foot from your face and at a certain point the spot will vanish and then, a little later, will reappear.

30. A SIMPLE TOY

On one side of a white cardboard (say, 3 ins. square) draw a glass bowl and in the same place on the reverse side draw a fish. Of course, make the fish smaller than the glass bowl. Loop thread through two small holes at each end of your cardboard and rotate the card until the threads are wound taut round your thumbs. Now allow the card to unwind itself. If your drawings are clearly outlined the fish will appear in the bowl.



23 WHEREIN LIES THE ABSURDITY OR DO YOU BELIEVE IT ?

ONCE you have pondered the following problems—and, possibly, " kicked yourself " once or twice—you might like to try them on your friends. Some remarks on some of the problems will be found at the end of the Chapter.

1. RELATIVE SPEEDS

A friend of mine who is rather keen on problems once set me this poser :

A train left London one morning at 9 a.m. for Glasgow. At the same time and on the same line a train left Glasgow for London. The North going train averaged 40 m.p.h. and the South train averaged 60 m.p.h. The distance

from Glasgow to London is 400 miles. When they met, which train was nearer London ?

2. A TEST OF INTELLIGENCE

A business gentleman, desirous of testing the intelligence of a boy who had applied for a situation, set him this rather strange test. "Here are twenty coins," he said. "I want you to try to arrange these coins in three bundles so that there will be an odd number in each."

The business man left the boy alone and, when he returned at the end of half an hour, the lad was still struggling with his task. When the business man saw this he said, "I am sorry you will not do for my office. Much as your patience is to be commended, your intelligence is not all that might be desired."

Why did he say this ?

3. HOTEL MANAGEMENT

One day ten visitors arrived at a hotel where they intended to pass the night. The proprietor knew he had only nine bedrooms vacant and you can imagine his consternation when each visitor demanded a separate bedroom. However he seemed satisfied, after a moment's thought, that it could be done, for this is what he said: "Will the first two wait in Room 1 just now, please ?" He then put the third visitor in Room 2, the fourth in Room 3, the fifth in Room 4 and so on till he put the eighth in Room 7, and the ninth in Room 8. He now returned to Room 1 and brought one of the two guests into Room 9.

How did he work the oracle ?

4. WHAT DOES THE LAW SAY ON THE POINT ?

The same gentleman who set me the problem which

comes first in this chapter, once walked into the office of Mr. Stodge, our solicitor. He said he wanted the most recent ruling on certain matrimonial matters and particularly on the question as to whether "a man could marry his widow's sister." Mr. Stodge said he would look up references and let him know.

But my friend has since transferred his legal business to another solicitor.

5. HIGH FINANCE

The cashier of a store was very perturbed the other day when he was telling me he could not get his books to balance. As he said: "I had £100 with which to pay accounts. I paid them as follows:

The first one was £40 leaving £60.
The second one was £25 leaving me £35.
The third one was £25 leaving me £10.
The fourth one was £10 leaving me nothing.

When I added up these columns I found that the first one came to £100 but the second one was £105. I don't know where the £5 came from and I'm frightened I am 'sacked.'"

6. SHADES OF 1789

Lord and Lady Mongolia had gone to church. The day was warm and Lord Mongolia was gradually lulled to sleep. As he slept, he dreamed he was a noble at the time of the French Revolution and there before him he saw the mob coming to seize him. They led him along to the guillotine and amid boos and jeers he was forced to lay his head on the dread instrument.

The sermon having finished, Lady Mongolia turned round, noticed that her husband was snoozing and tapped him on the shoulder.

At that very moment his Lordship had seen the blade descend and he got such a shock from the blow that he fell dead.

7. THE LEAGUE TABLE

The following results and League Table were published the other day. What do you think of them ?

Wanderers ..	43 pts.	High School	5 pts.
Woodend ..	7 pts.	United ..	6 pts.

	P.	*W.*	*L.*	*D.*	*Points.* *For*	*Against*	*Pts.*
Woodend ..	3	3	0	0	41	17	6
United ..	3	2	1	0	34	35	5
Wanderers..	3	1	2	0	64	26	2
High School	3	0	3	0	16	69	0

(2 pts. for a win ; 1 for a draw ; 0 for a loss).

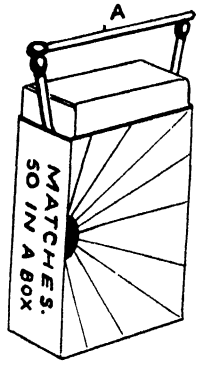
8. CONCLUSIVE EVIDENCE

A stranger entered the village post-office and asked, "Have you a letter for Mr. Walker ?" "I have," replied the postmaster, "but how do I know you are Mr. Walker ?" "That's true," said the stranger. However after a moment's thought he put his hand in his pocket and producing a photograph of himself, he said, "That's pretty like me, isn't it ?" "It certainly is," said the postmaster and at once handed over the letter.

9. RATES

James and John, both railwaymen, one day had a terrific argument as to the relative speed of the rim and the hub of a wheel. After a great deal of talk, John clinched the argument thus : "They're both part of the same wheel, aren't they ? Well they must be going at the same rate." James agreed that this was so.

10. A MATCH TRICK



Slightly open a matchbox and insert two matches as in the diagram. Bend back the top halves of the matches so that the distance between their tips is almost the length of a match. Balance a third match on the two inserted matches. If you were to light that horizontal match at the point A (slightly nearer the striking end than the other) which vertical match do you think would catch fire first?

11. SPEAKING AS AN ANTIQUARIAN

Mr. Musty gave a most interesting lecture in our hall the other evening. He was speaking on Coins and was describing some excavations that had recently taken place. One coin, in particular, was of great value. It had been found in Kent and was a relic of Roman times. Fortunately it was in a remarkably fine state of preservation and the date—55 B.C.—was perfectly clear. A few days after the discovery they actually received an offer of a thousand dollars for it from an American collector.

12. REALISING WHAT HE HAD PAID

A shopkeeper, having bought 10 dozen articles at 4 a penny and 10 dozen at 6 a penny, found trade going against him so he decided to mix the articles and sell at 5 a penny and so clear his goods at what he had paid. He sold them all but he was far from satisfied.

13. FUNERAL NOTICE

No prize is offered for the correct location of the graveyard in which the following epitaph was found:—

"Here lies Patrick Murphy whose parents were drowned in the Atlantic Ocean while crossing to America. Had they lived they would have been buried here."

14. FROM THE GOLF COURSES

Mr. Potter is a golfer whose ability on the links merits a handicap of 18. His stories, however, are much worthier than his golf. One of his brightest yarns is how, in a club competition, he once won a hole without his opponent playing a stroke. I refused to believe him but he assured me that everything was in accordance with the laws of the Royal and Ancient game and that his story was genuine.

15. FANTASTIC ALGEBRA

Little Tommy astounded his classmates one day by claiming to be able to prove $1 = 0$. Of course he was asked to prove his assertion; and here is what he did.

Let $x = 1$
Then $x - 1 = 0$
$\therefore (x - 1)^2 = 0$
$\therefore x^2 - 2x + 1 = 0$
But $x = 1$,
$\therefore$ substituting x for 1 we get
$x^2 - 2x + x = 0$
$\therefore x^2 - x = 0.$
Factorise and you get
$x(x - 1) = 0$

As the product of these $= 0$, one or other must be nothing. Since $x = 1$, clearly $x - 1 = 0$

$\therefore x = 0$
But x was 1
$\therefore 1 = 0.$

His classmates were doubtful but the evidence seemed

correct. Once Tommy saw they had "swallowed" his reasoning he went on, "But that's nothing. If you like, I'll prove $2 = 0$." And this is what he did this time.

Let $x = 1$
$\therefore x^2 = 1$
$\therefore x^2 - 1 = 0$
Factorising we get
$(x + 1)(x - 1) = 0$
One of these factors must be nothing.
Clearly $x - 1 = 0$
$\therefore x + 1 = 0$
But $x = 1$
$\therefore 1 + 1 = 2 = 0.$

The eyes of his classmates simply bulged with astonishment. But imagine the effect of Tommy's last effort in which he went on to prove $2 = 1$ thus:

Let $x = 1$
$\therefore x - 1 = 0$
$\therefore (x - 1)^2 = 0$
$\therefore x^2 - 2x + 1 = 0$
$\therefore$ as $x = 1$,
$x^2 - 2x + x = 0$
$\therefore x^2 - x = 0$
$\therefore x(x - 1) = 0$
But $x - 1 = 0$, and so $x = 0$
$\therefore$ Since both equal 0
$x - 1 = x$
$\therefore (x - 1)^2 = x^2$
$\therefore x^2 - 2x + 1 = x^2$, $\therefore -2x = -1$, $\therefore 2x = 1$,
But $x = 1$, $\therefore 2 = 1$.

16. MAGIC NUMBER

There is no deception in this one nor is it an absurdity. It is simply an interesting fact.

Write down the following numbers in the following order:

1 2 3 4 5 6 7 9

Look at your figures and see which one you made worst. Say it was the 5. Right! Now multiply the row of the numbers by the 5×9, i.e. by 45.

17. MORE HIGH FINANCE

Paddy got a job at the rate of 28/– a week, which he figured out meant 13/– a day. This is how he arrived at that conclusion:

Let's divide the weekly wage (28/–) by the number of days of the week (7).

7 into 2 won't go, so put down the 2, thus 7 | 28
$\times$ 2

7 into 8 goes once, and one over, thus 7 | 28
$\times 1 + 12$

Now adding the 1 and the 12 we have 13/–.

Somehow, he was not quite sure, however, so he approached Mick, his friend. To put it mildly Mick was surprised but he decided to check Pat's calculation by multiplying the daily wage by the number of days of the week, thus:

13/– a day for 7 days.
3/– $\times$ 7 = 21/–
1/– $\times$ 7 = 7/–

Total .. = 28/–

"Begorrah!" says Mick, "You're right, Pat."

Pat now marched triumphantly to his wife, who, however, received his news with disdain. Being persuaded at length to check its accuracy, she agreed to do so by adding the daily wages for 7 days, thus:

13/- She began with the bottom 3 and ascending
13/- that column she got 3—6—9—12—15—18—21,
13/- then descending the other column, 22, 23, 24,
13/- 25, 26, 27, 28!
13/-
13/-
13/-
—— And so they were all convinced that Pat had obtained a very fine position.

18. SMART BOY

Little Willie sprang a question on his sister, Mary, the other day as they were strolling through the wood. "How far could you run into the wood?" he said. "Oh! that depends on the size of the wood," said Mary. Willie burst out laughing. Why?

19. AVERAGES

Two cricket enthusiasts were discussing the bowling averages of their respective heroes. "I wonder whether Spinner or Longhop will top the averages, this season," said one. "Well, they're dead level just now, 24 wickets for 76 runs," replied his pal.

A week later the friends met again. "It's all over now," said one, "Spinner took 4 wickets for 36, this week, while your man, Longhop, only took 1 for 24. Spinner tops the list." "I suppose you're right," replied the other disconsolately.

20. A CATCH

If you fire the two following questions quickly at a friend, it's very probable he'll be taken in.

How many pennies in a dozen?

How many halfpennies?

Like a shot, in most cases, come the answers 12; 24.

21. WHERE THERE'S A WILL THERE'S A WAY

In his will a farmer left nineteen horses to his three sons. The first son was to get one half of the horses, the next son was to get one quarter and the youngest son was to get one fifth. No horse was to be killed to effect the right sharing. The brothers wrangled for a long time about the division but the argument was only settled when a friend rode up on horseback. He added his horse to the nineteen, thus making twenty. To the first son he gave ten, to the second, five and to the third, four. He then mounted his own horse and rode away.

22. AT A LOSS FOR AN ANSWER

Our office boy was due his weekly wage of 17/6 last Saturday. When he interviewed the cashier, however, the latter had nothing less than a pound note. The boy borrowed 2/6 from a friend and gave it to the cashier, receiving in exchange a pound note. But, sad to relate, on the way home he lost his pound note. Some people say that the boy was then 22/6 altogether out of pocket. Is this so ?

23. ANOTHER LEGAL PROBLEM

" Can a man marry his own daughter ? " writes a puzzled reader to one of those very helpful Women's Magazines. What would you reply ?

24. WHAT A QUESTION TO ASK

" If a man is ravenously hungry," queried Bob, " how many eggs do you think he could eat on an empty stomach ? I thought that if he was really hungry he might manage five or six. What do you think ?

25. ABERDONIANS FORWARD

This story may possibly lead to an emigration rush to America from Aberdeen.

At one time the American and Mexican dollars were at a discount of 5 cents on opposite sides of the border. A certain gentleman (whose home town we think we know) went into a Mexican bar just over the border and ordered 5 cents' worth of beer. He paid with a Mexican dollar and received in exchange an American dollar. He then crossed the border to an American bar and ordered 5 cents' worth of beer for which he paid with the American dollar. He got in exchange a Mexican dollar. He returned to his original bar and had 5 cents' worth of beer again and again paid with the Mexican dollar and again got an American dollar in exchange.

He repeated this process till he was in a state of complete intoxication—but he still had his Mexican dollar intact in his pocket. Who was paying for his drinks ?

26. WHY ?

A certain jeweller engaged a night watchman to look after his premises for him. One evening, some time later, the jeweller asked the watchman to come in an hour earlier the next evening as he (the jeweller), was leaving early to go by night train to London.

Next evening the watchman duly appeared at the appointed time and saw his employer getting ready to go. He went up to him and said : " Sir, I hope you won't think I'm stupidly superstitious but I would advise you not to go by the 7.10 train. I had a dream last night and I saw the 7.10 train derailed and smashed to matchwood. Please go by the 8.30 train, sir." The jeweller laughed. However his business was not so pressing as he thought it would be, so he did delay till the 8.30 train. Sure enough, the 7.10 train was smashed and every passenger was killed.

When the jeweller returned home, he went straight to his night watchman and said : " I owe my life to you, sir. You have a wonderful gift. I have here a £5

note for you as a little gift and—your services as night-watchman are no longer required." Why?

27. A FAMILY AFFAIR

Mr. Jones was telling Mr. Smith about his family. "I have six daughters," said Jones, "and each one has a brother." "You must have a large family," replied Smith, "one for each month of the year, eh?"

28. A LUCID EXPLANATION

The clerk approached Rosenbloom with a view to asking for a rise in salary. "A rise!" said Rosenbloom. "You work here 8 hours a day which is only one-third of a day. This year is a leap year so you really only work 122 days out of the 366. You don't work on your Sundays so that leaves 70 days. You don't work on Saturday which is my Sunday so that leaves 18 days. Nor do you work on the 4 Bank Holidays so that leaves 14 days. Every year, too, you expect a fortnight's holidays, so that leaves—man, you don't work for me at all. I don't know what I pay you for."

29. A TENDER TENDER

Nurse Wilson was engaged by Mrs. West to look after her husband who suffered from sleeplessness. Each night prompt at 9 p.m. the nurse gave her patient his opiate and that settled him for the night.

One evening, the nurse was playing cards with the other members of the house when she suddenly looked at her watch and noticed it was five minutes past nine. She dashed from the room, prepared the opiate and went up to Mr. West's bedroom. Mr. West was sleeping so the nurse tip-toed over to the bed, wakened him gently, gave him his opiate and then returned to her game.

When young Tommy West heard of this, his only

comment was, " I never did think that girl had much sense."

30. THE INTELLIGENT OFFICE-BOY

When Mr. Tait heard his office boy taking a 'phone call the other day, all he said was, " That boy's an ass ! " This is what he heard :

OFFICE BOY : I think Mr. Tait is in. What name, please ?

VOICE : ——

OFFICE-BOY : Beg pardon.

VOICE : ——

OFFICE-BOY : Yes, I heard you say J for Jam, O for Owl, N for Nephew, but I did not hear you say what the next letter E was for.

VOICE : ——

OFFICE-BOY : Oh ! Mr. Jones is the name. Hold on and I'll see if Mr. Tait is in.

31. THIS IS EASY

Bones was putting some queries to Jones.

BONES : A man bought 50 articles and paid 50/–. How much was that that they each cost ?

JONES : One shilling.

BONES : That's quite good. Now another man bought 100 articles and paid altogether 50/–. What did they each cost ?

JONES : Sixpence.

BONES : A third man bought 75 articles and paid altogether 50/–. What did they each cost ?

JONES : Why, ninepence, of course.

BONES : Don't be a fathead.

32. THE AGE OF CHIVALRY

" As I was sitting in a bus the other day," writes a youth, " I was much impressed by the lack of chivalry

to-day. An old lady came in and a young man, two seats in front of me, saw that she was tired and loaded with parcels, but he made no move to give her his seat. So the old lady had to stand the whole way to her destination. Truly the age of chivalry is dead."

33. WHAT A FAMILY

Here is a tangle which smacks of the ludicrous. What can you make of it?

Mr. Smith (widower) and his son Mr. J. Smith, and Mrs. Jones (widow) and Miss Jones, her daughter, are the chief actors in the drama.

Mr. J. Smith married Mrs. Jones and Mr. Smith married Miss Jones. Now,

(1) Is the former Miss Jones Mrs. Smith senior, because she married Mr. Smith senior, or is Mrs. Smith junior, because she married Mr. J. Smith?

(2) Has Mr. J. Smith's stepdaughter become his stepmother?

(3) Has Mr. Smith become Mr. J. Smith's son-in-law (i.e. has the father become his own son's son-in-law) because he married his daughter-in-law's daughter?

(4) Since Mrs. J. Smith is her husband's mother's mother, is she also her husband's grandmother.

(5) If Mr. J. Smith's wife is his grandmother, then, since he is her husband, is he not his own grandfather?

And now if you have found these easy, consider for yourself the problems set up if a child is born to each husband and wife.

34. WHERE IGNORANCE IS BLISS

For good advice as to how to cure ignorance, read Hezekiah, i, 3.

SOME REMARKS ON THE FOREGOING PROBLEMS

(1) As the trains had met, they were, of course, the same distance from London.

(2) The business man dismissed the boy not because he was taking so long but because the boy failed to see that the problem was impossible. The number in each column or bundle was to be odd and so their total would be odd. But he was dealing with an even number of coins.

(3) Even although the proprietor seemed satisfied, the tenth visitor was still without a room.

(4) If the man in question had a "widow" then surely he was not in the condition to care very much about marriage in this world. Had Mr. Stodge been wide-awake, he was bound to have seen the catch, and so my friend felt that Mr. Stodge's intelligence did not warrant further business.

(5) The Cashier deserved the sack, not for dishonesty, but for stupidity. There's no reason at all why these columns should balance. Consider what would have happened had the accounts been £80, £10, £5, £5.

(6) If the incident described was a dream and Lord Mongolia died immediately at the end of it, how did anyone know what he dreamed about.

(7) (*a*) United have 5 pts. instead of 4.

(*b*) United lost by 6—7, so their points before the game must have been 28—28. They had won their previous two games, so this pointage is impossible.

(*c*) Wanderers won by 43—5, so their points before the game must have been 21—21. They had lost their previous two games, so this pointage is also impossible.

(9) The fact that they are both part of the same wheel proves nothing. They will both take the same

time to make a revolution. But in that time the rim has travelled much farther and so, much faster.

(10) Neither will light. The horizontal match will break and the ends will fall.

(11) Truly a wonderful coin. The date "55 *B.C.*"

(12) No wonder he was not pleased—he lost on the deal. He had paid out 4/2 and in return he realised 4/–.

(14) Mr. Potter was speaking the truth. The explanation is that the hole he won was a short hole at which he was being conceded a stroke by his opponent. Potter holed his tee shot and so was "down" in 0. There was no need for his opponent to play.

(15) The flaw in all three arguments lies in the faulty dealings with "0."

(16) You no doubt got sufficient practice in the forming of the figure 5. This works with any number from 1—9, the answer in every case being a series of the figure chosen, the multiplier in each case being the chosen figure multiplied by 9.

(17) This ridiculous proposition can be very funny indeed if demonstrated on paper to a listening audience. It loses much of its effect by its appearance in print.

(18) You could only run in as far as the middle—after that you would be running out.

(19) As a matter of fact, Spinner and Longhop, on those figures, would have identical averages.

Spinner: Wickets 28. Runs 112. Av. 4.

Longhop: Wickets 25. Runs 100. Av. 4.

(21) The fallacy lay in the Will. One half, one quarter and one fifth do not together form unity. ($\frac{1}{2}+\frac{1}{4}+\frac{1}{5}=$ $\frac{10}{20}+\frac{5}{20}+\frac{4}{20}=\frac{19}{20}$).

(22) No, he was not 22/6 out of pocket. He was one pound out. Look at the question from the point of view of how much it would take to repair his loss.

(23) Yes, he might marry his own daughter—if he

was the clergyman officiating at the wedding ceremony of his daughter and some other man.

(24) He could only eat one on an empty stomach—after that his stomach would be no longer empty.

(26) The jeweller sacked his night watchman because a watchman who dreamed during the night was not a fit person to look after his premises.

(27) As a matter of fact, Smith was quite wrong. Jones had seven children, six daughters and one son.

(29) If the patient was asleep, why wake him? Of course, there was no guarantee as to how long Mr. West would remain asleep, and so Tommy's verdict may have been unjustly severe.

(30) There was no need for the office-boy to ask what the E was for. If he knew that the fourth letter was E, all was in order.

(31) The articles at 75 for 50/- cost 8d. each.

(32) The young man who wrote the letter, of course, evidently made no move to vacate his seat either.

(33) Comment is useless.

24 PUZZLE PROBLEMS

1. A CASE OF IDENTITY

IN our road live six gentlemen, Messrs. Morris, Austin, Dodge, Ford, Riley and Buick. Each owns a car. The cars are Morris, Austin, Dodge, Ford, Riley and Buick, but only in one case does the name of the owner correspond to the name of his car.

Messrs. Austin, Ford and Morris own the Dodge, Austin and Morris, though not necessarily in that order.

When Mr. Riley ran into Mr. Austin's car while both were going into town, the Dodge had its rear axle broken and the Riley's radiator was twisted.

What car does each gentleman own ?

2. TIME, GENTLEMEN

The clock in the church tower takes seven seconds to strike seven. How long will it take to strike midnight ?

3. FRUITFUL BUSINESS

A woman who was selling apples met three boys. The first boy bought half of her stock and gave her back ten. The next boy bought one third of what remained and gave her back two. The last boy bought half of what she now had and gave her back one. The fruit-seller then found she had twelve apples left.

How many apples had she to start with ?

4. A CHANGE OF MEANING

At a party, a game similar to Consequences was played. Each person had to write down one word at the top of a slip of paper. The papers were then passed one place to the left. Each person now wrote below the word on the slip another word which meant the same as the word already written. Each slip was now folded down so that the first word was concealed. The slips were again passed one place to the left and a synonym to the visible word was written below it. The folding and passing processes were repeated several times. At the conclusion of the game one freak result was obtained because it was found that THIN had changed after five passes into FAT.

Can you suggest how this happened ?

5. THE SECOND-HAND BOOK SHOP

A dealer entered a second-hand bookshop with £100. He found all the volumes therein in three categories, viz. those at £5 each, those at £1 each and those at 1/– each. He purchased altogether 100 volumes and had no money left.

Can you determine how many of each kind he bought ?

6. THE SHREWD SCOT

Sandy had a watch-chain which he unfortunately broke into several pieces. The broken links were very

badly smashed but he noticed that there were five good pieces each with three whole links. He took these pieces along to Isaac Goldstein, a nearby jeweller, and of course asked him what it would cost to repair his chain. Isaac said, "I charge 3d. for opening each link and 3d. for closing each link. I will have to open and close 4 links, so the charge will be 2/-." "Oh! no, it won't," said Sandy. "You can do it for less than that." How did Sandy propose that the repair should be executed?

7. A PROBLEM OF FREIGHTS

A man who was going to cross a river in a small boat, had charge of a fox, a goose and a basket of corn. He could only take one at a time and was puzzled for a long time as to how to get his charges over. He knew that if he took over the corn, the fox would eat the goose; he also knew that if they were left together, the goose would eat the corn; he thought of taking over the goose first, knowing that the fox would not meddle with the corn, but then he realised that fox or corn must cross next which of course would mean destruction for one while he was making the third crossing.

At last he hit on a successful plan to get all across. Can you suggest how he did it?

8. TWENTY-FOUR

Can you express the number 24 by using the same figure three times? It can be done in two ways. (You are not allowed to use the figure 8).

9. A CASE OF THOUGHT-READING

The other night at a party, Tom offered to do some thought reading. He retired from the room and, in his absence, we thought of the word "window." When

Tom came in again, his brother Jack began to question him.

JACK: Did we think of the fireplace?
TOM: No.
JACK: Was it the easy chair then?
TOM: No.
JACK: Well, the nutcrackers?
TOM: No.
JACK: What about the evening paper, then?
TOM: No.
JACK: Perhaps it was the tongs?
TOM: No.
JACK: Well, the radiator?
TOM: No.
JACK: Was it the electric light, then?
TOM: No.
JACK: Well, perhaps you'll be good enough to tell us what it was then. I'm tired asking questions.
TOM: Why, it was the window.

And now, dear solver, what do you make of that?

10. FISHY

An angler once announced proudly that he had caught a fish, the head of which was 3 inches long; the tail was as long as the head with half the length of the body; while the body was as long as head and tail together.

Now even if you don't believe him, what was the length of such a fish?

11. GENEALOGICALLY SPEAKING

"What relation is that gentleman to you?" said one lady to another. "His mother was my mother's only child," replied the other.

What was the relationship?

12. HIGH FINANCE

Four men stood side by side selling oranges. The first had 33, the second 29, the third 27 and the fourth 21. Each sold the same number of oranges for a penny, and yet when they had all sold out, they all had received the same amount of money. This is actually possible. Can you explain how it was done ?

13. A QUESTION OF FILLING-UP

The hot tap alone can fill a basin in 4 minutes. The cold tap alone can fill it in $3\frac{1}{3}$ minutes. The Waste can empty from full in $6\frac{2}{3}$ minutes.

If all three are opened at once, how long will it take to fill the basin ?

14. SOME MORE FAMILY HISTORY

In a certain family, each son has twice as many sisters as he has brothers, but each daughter has the same number of brothers as sisters.

How many of each are in the family ?

15. DISCOUNT

One bookseller allows his customers 2d. in the shilling and, in addition, 5 per cent. on the remaining price ; another bookseller allows 20 per cent. on the published price of the book.

Which terms are the more favourable on an order of books to the value of £6 ?

16. TEA BLENDING

A grocer has two kinds of tea. When mixed in the proportion of 5 to 1, the blend is worth 1/11 per lb. ; when mixed in the proportion of 1 to 2, the blend is worth 1/8 per lb.

What is the price of each pound of tea ?

17. LIFE'S PHILOSOPHY

What does man love ev'n more than life,
Hate more than death or mortal strife ?
That which contented men desire,
The poorest have and the rich require,
The miser spends and the spendthrift saves,
And all men carry to their graves.

18. BY ARRANGEMENT WITH TOMMY

Tommy loves playing with his marbles of which he has a fair number. Sometimes he sets them out in pairs, sometimes in threes, sometimes in fours and fives and even sometimes in sixes. In all the arrangements, however, Tommy always has one left over. Were he to arrange them in sevens, however, there would be none left over.

How many marbles has Tommy ?

19. SQUARES AND STRAIGHT LINES

Prepare a square, 4 centimetres or 2 inches being the length of side. Divide each side into 4 equal parts and join up these points so as to make sixteen small squares. Place a dot in the centre of each square.

Now join up all these points by making six straight lines without removing your pencil from the paper till the sixth line is completed.

20. A QUESTION OF SPACE

A garage proprietor was soon going to take in eight new cars but he had not adequate space. He had his garage increased by half and the eight cars were taken in. He now found that he had room for eight more.

How many cars could his garage accommodate ?

21. A QUESTION OF TIME

At mid-day on Monday my watch was 2 minutes fast,

but by Wednesday morning at 8 o'clock, it was one minute slow. At what time in the interval was it correct ?

22. ALMS

Mr. Greatheart was walking along the street the other day and he met a pathetic looking beggar. Greatheart put his hand in his pocket and he gave the beggar one penny more than half the money he had in that pocket. A little farther along the way, he met another beggar to whom he gave twopence more than half what he now had in his pocket. As he went on his way, he met a third beggar to whom he gave threepence more than half what he had left. As he was walking away, Greatheart found he now had one penny left in his pocket.

How much money did Greatheart have in his pocket to start with ?

23. WELL, WELL !

This problem and the next one may not " fever your brow " as the previous one possibly did, but, nevertheless, " gang warily."

A snail was climbing up the side of a well. It succeeded in rising three feet every day, but, unfortunately, it slipped back two feet each night. If the well was twenty feet deep, how long did the snail take to reach the top ?

24. CUTTING ? DECIDEDLY

A clothier had ninety yards of cloth and, for reasons best known to himself, he desired to cut it up into ninety lengths of one yard each. He took three seconds to cut each length. How long did he take to cut the whole cloth ?

25. SACKED

A grain merchant once put this poser to three boys who had entered his store. " I have 21 sacks," he said.

" 7 are full, 7 are half empty, and 7 are empty. Could you share these 21 sacks among yourselves without shifting grain from one bag to another, so that you will each have the same quantity of grain *and* the same number of sacks ? "

The boys were nonplussed. Are you ?

26. A "FOWL" AFFAIR

A poulterer bought a turkey, two ducks and three hens for £4. The price of two ducks and three hens was the same as three turkeys while the price of three hens was the same as two ducks.

He sold the hens at 12/6 each. What profit did he make on the hens ?

27. A PROBLEM IN GARDENING

A friend of mine has a garden whose shape is quite regular although perhaps unusual. He wished to plant twenty-one bushes in it and by a whim he decided to plant them in such a way that there would be nine straight rows with five bushes in each row. How did he do it ?

28. PROFIT AND LOSS

A woman who had a Home Bakery turned out two separate lots of provisions each of which she retailed at 10/–. Afterwards she discovered that while she had gained twenty per cent. on the cost price on one lot, she had lost twenty per cent. on the other.

How did she stand on the double transaction ?

29. FOOD FOR THOUGHT

I once asked a provision store-keeper what he paid the wholesale baker for his scones. Whether he was fond of a riddle or whether he was trying to curb my curiosity I don't know, but here's what he said : " If they cost

fourpence more per hundred, I would get five less for ten shillings."

What was the store-keeper paying for his scones per hundred ?

30. MORE FOOD FOR THOUGHT

No matter how much—or how little—Mrs. Flint may gain, she is always keen to get a bargain. The other day she was buying scones in preparation for a party. She noticed that one baker was offering scones at 5 for 6d., while another, a short distance away, was offering 6 for 7d. She thought a second, and then bought her supply at the latter figure thereby saving one halfpenny.

How many did she buy ?

31. A STATEMENT OF FACT

What can you make of this :

E K A L I T I E I O E
R E H L W T R T L A M
A S S I Y E W W U N O
E P M A B N S A J D R

32. SHERLOCK HOLMES IN EMBRYO

Having digested Problem 31, you may perhaps be ready to learn the sad tale of Percy Spottem, a youth who believed that the detection of criminals was to be his life-work. He called on the Chief Constable with a view to gaining employment. This worthy official decided to test Percy's intelligence so he set him the task of deciphering the code messages which follow. Poor Percy was floored. Could you have passed ?

Test A.

YOU ATTEND TO THE CONSTABLE.
I'LL BREAK THE CASE.

Test B.

$$3^1 53^2 4 \quad 4^2 22^5 \quad 2^5 4^3 4 \quad 3^1 4 1^2 43^3 2^4$$
$$53^5 5^3 \quad 3^4 55^3 4 \quad 5 \quad 2^4 54^1 4 \quad 42^4 5^2 52^1 4.$$

Test C.

T	O	H	E	E	L	O	U	L	D	D	A	M	P	A
C	L	O	T	H	M	E	E	T	U	S	T	H	E	N
T	R	U	E	O	V	E	R	M	M	A	X	C	U	N
L	I	G	H	T	S	I	N	R	Y	M	A	D	E	N
T	H	O	U	D	R	A	K	Y.	E	M	B	E	R	E
X	X	Y	Z	T	O	L	D	C	O	P	S	X	X	Y
H	U	G	E	I	C	E	E	M	U	I	S	H	O	T
B	R	E	A	K	O	U	T	T	E	N	V	W	X	Y
T	A	T	E	O	W	N	H	I	N	G	E	H	A	T.
D	R	A	W	B	R	I	D	G	E	F	O	U	R	M
T	R	E	E	B	O	L	E	L	A	1	R	W	H	1
B	C	D	E	F	G	H	O	L	D	E	N	M	A	N
H	P	E	U	R	C	E.	S	O	I	L	S	D	I	A
W	H	E	N	O	N	E	A	R	T	H	S	T	A	M
				S	O	S	H	E	A	R	I	D	I	D

33. MORE ABOUT TOMMY AND HIS MARBLES

In Problem No. 18 Tommy offered us some trouble with the manner in which he manipulated his marbles. He has lost several in the interval (he has less than a hundred), but here he comes with another poser. If he sets them out three in a row, there is one over; if he arranges them four in a row, there are two over; when he draws up five in a row, there are three over and if he forms rows of six, there are four over. How many marbles has he now?

34. REDUCTION IN PRICE

By selling oranges at a penny per dozen less in price,

a grocer saw that he would be giving customers one more orange for a penny.

What was the former price and what was the new price ?

35. CRYPTIC MOTORING

When I asked friend Riddel how far he had travelled in his new car during the last two days, this is how he replied: "The figures of the mileage for the first day were the same as the figures for the second day, but their order was reversed, and the difference in mileage between the two days was one eleventh of the total for the two days." Perhaps you can fathom the subtleties of Riddel's riddle.

36. FAIR EXCHANGE

Mark owes Sark £505, Sark owes Lark £495, Lark owes Dark £490, and Dark owes Mark £500. How can they settle up in two payments and what are the payments ?

37. ANOTHER PROBLEM OF EXCHANGE

If two knives be worth five tops, and three tops be worth sixty marbles and marbles cost ten a penny, how much does a boy lose or gain who exchanges his knife for sixpence ?

38. STILL ANOTHER PROBLEM OF EXCHANGE

If £6=40 thalers, 50 thalers=186 francs, 54 francs=10 scudi, 124 scudi=270 gulden, how many gulden equal £1 ?

39. CONFECTIONERY MIXTURE

A confectioner usually sold the following sweets at the following prices and gave the following numbers per quarter :

Brand	*Price per qr.*	*No. of sweets per qr.*
Caramels	4d.	20
Mints	6d.	24
Chocolates	8d.	20
Drops..	3d.	24
Pastilles	6d.	18
All Sorts	3d.	30

He decided to place an assortment of all of these brands on the market and sell it at 5d. per quarter. I bought one half-pound of his assortment and received 42 sweets. I had 5 chocolates, 9 pastilles, 5 all sorts and an uneven number of Mints. Exactly how many had I of each of the three remaining brands if the price which I paid for each brand in the assortment represented the equivalent of the confectioner's former charges?

40. CRYPTIC ARITHMETIC

Letters have been substituted for figures in the following division sum. Each letter, of course, stands for the same figure throughout.

```
ABC)BFADBC(HBC
      DECF

       GDB
       HCF
       ---
       DHBC
       DHBC
```

Can you argue your way from these letters to the proper figures?

41. MAGIC SQUARE

Prepare a large square enclosing sixteen smaller squares as in the following diagram. (Say you make each small square have a side of 1 inch). Prepare a set of 16 "men" and number these from 1 to 16. Now try to arrange your "men," one to each square, so that all rows, horizontal, vertical or oblique, will have a total numerical value of 34.

42. THE "FIFTEEN" PROBLEM

Discard "man number 16" used in Problem No. 41. Shuffle the remaining fifteen counters and then deal them into 15 of the 16 squares in the "Sixteen Squares" which you also used in Problem No. 41. Thus, for example:

8	5	11	15
1	9	3	6
7	12	4	2
10	13	14	

Now, slide your counters about one at a time and using the one vacant space always left, till you have your counters in their correct ascending order, thus:

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	

43. SHORT STORY

In this short account of a holiday, several words have been omitted. In their place are numbers, these numbers being determined by their position in a keyword the letters of which are numbered 1234567890. Try to find the keyword and so read the story.

"For our holiday we went armed with a good 364 so that we would have a good idea of the 45619 where we were. In front of us lay a 45678 and nearby was a 0755 which afforded us the wherewithal to 15968 up after each 3965. We had only 289 755 163490 during our stay, 820368 disposing of 71910963 not wisely, but well. We had some excitement one night, however, when the 0678 and wind threatened the 4259. But with the 3208 came the 1653 and nobody was heard to 12345678 even though the 0678 had seemed determined to 360228 us by making a huge 4225 almost the whole circle of our 1634."

44. THEY AT LEAST KNEW

Tom gave Bob as many shillings as Bob had. Bob now gave Tom as many as Tom had left. Tom now gave Bob as many as Bob had left. They now found that Tom had nothing and Bob had £4. How much had each to start with?

45. SIMPLE ARITHMETIC

Divide 54 into 4 parts such that if you add 2 to the first one, subtract 2 from the second one, multiply the third one by 2, and divide the fourth one by 2, the answer in each case is the same.

46. FREAK GOLF

The lengths of the nine holes of a golf course are 400, 225, 275, 200, 300, 375, 350, 325, 250 yards. A

certain player always strikes the ball in a straight line one of two distances so that the ball goes towards the hole or goes into it or passes over it. His record for two rounds of 9 holes each is 55. Try to find the two lengths of stroke he used in his first round and the two lengths he used in his second round.

47. THE CYCLE RACE

Jones and Bones raced on cycles round a circular track. Jones could complete one circuit in 9 minutes and Bones could do it in 6 minutes. If they started the race off the same mark, when and where would they meet again ?

48. A QUESTION OF RENTAL

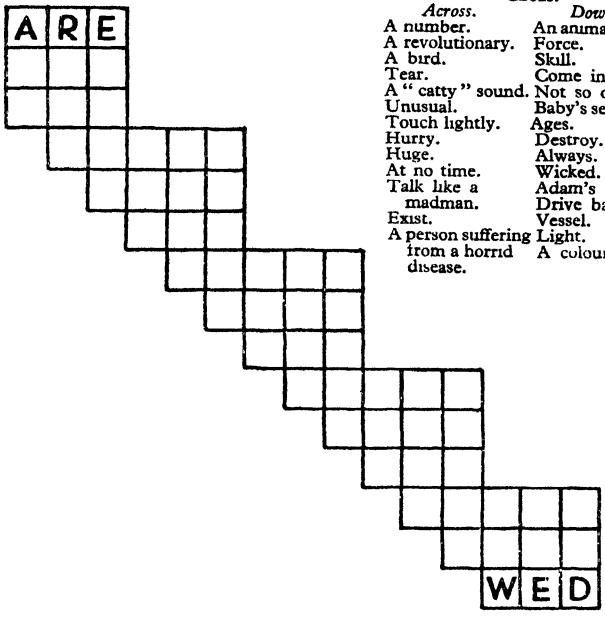
A, B and C hire a field for pasture. A puts in 15 horses for 4 months, B puts in 7 horses for 9 months and C puts in 3 horses for 10 months. If the total rent is £68, how much should each pay ?

49. LABOUR AND CAPITAL

A contractor is given 72 days in which to make a road. He employs 75 men and work commences. After $\frac{1}{6}$ of the work is done, he finds they have taken $\frac{1}{6}$ of the time. How many men may he now dismiss and still finish the road in the specified time ?

50. STEPS AND STAIRS

In the " Steps and Stairs " diagram below, you have to fill in horizontal and vertical words. Clues are given for these words, and are grouped " Across " and " Down." These clues, however, have been jumbled and are not given in the required order. To give you some help, the first and last words are filled in.



CLUES.

Across.	*Down.*
A number.	An animal's foot.
A revolutionary.	Force.
A bird.	Skill.
Tear.	Come in.
A "catty" sound.	Not so old.
Unusual.	Baby's serviette.
Touch lightly.	Ages.
Hurry.	Destroy.
Huge.	Always.
At no time.	Wicked.
Talk like a madman.	Adam's Wife.
Exist.	Drive back.
A person suffering from a horrid disease.	Vessel.
	Light.
	A colour.

51. PLANTING

There are 2,457 plants in a flower bed. In each row the number of plants exceeds the number in the preceding row by a fixed number. There are 77 in the first row and 157 in the last row. How many rows are there?

52. A "TEETHY" TUSSLE

Mr. Pullar, the dentist, charges half as much again for filling as he does for extracting and for scaling he charges one third of his fee for filling. Gold fillings cost $3\frac{1}{3}$ times the fee for ordinary fillings. A gold filling and scaling together cost 13/9. What are Mr. Pullar's charges for scaling, extracting, ordinary filling and gold filling?

53. INVESTMENTS

A man has £200 invested, partly at 4 per cent. and partly at $3\frac{1}{2}$ per cent. The return he gets altogether from these two investments in one year is £7 12s. How much is invested at 4 per cent. and how much at $3\frac{1}{2}$ per cent.

54. RATES

A crew which rows at 10 m.p.h. in still water finds that it takes twice as long to row up a certain stretch against the stream as it does to come down it. How fast does the stream flow ?

55. SHARING THE PROFITS

A started in business at the beginning of a year with a capital of £400. At the end of 2 months he is joined by B with a capital of £300, and at the end of a further 6 months by C with £550. The profits for the year's working are £166 13s. 4d. How should they be shared ?

56. BUYING AND SELLING

Wilson sold a motor car to Martin for £105 and he neither gained nor lost thereby. Martin, however, found that the car did not suit him and he sold it back to Wilson for £100. The latter was fortunate enough to find another buyer in Brown to whom he sold at £110. How much profit did Wilson make on the whole transaction ?

57. INEXPENSIVE SMOKING

At the outset let me assure you that this is a problem in Arithmetic and not one in Hygiene.

Larry was a poor tramp whose smoking was determined by the number of cigarette ends he could find on the roadside. As a result of long practice he was able to make 3 ends into 1 cigarette. One day he found 33 ends. How many cigarettes did that give him ?

58. INCREASING ANAGRAMS

In the following story there are several blanks. Each "blank" word is one letter more than the preceding "blank" word, the first one being a word of one letter. Each "blank" word is made up of the letters of the preceding "blank" word plus one letter, arranged in any order. Try to fill in the spaces.

"—— saw the incident and —— brought together a strange crowd. A man coming from the —— was seen to —— another man. Of course a quarrel began and a crowd gathered round as each man began to —— off his jacket. Out of a house nearby came a —— along with a soldier who had several ——. They argued with the aggressor but he merely said, 'He —— in mocking me' and continued the quarrel. However, a lady whom we had not seen before, a ——, suddenly stepped forward and took one of the men away. It turned out that she was his ——."

59. WHAT WERE THE CARDS?

Ten people sat down to play cards. They used only the Heart and Club suits from which the Jacks, Queens and Kings had been removed. The cards were shuffled and dealt, each person receiving two cards. What hand did each person hold if you are given the following information:

The Total of A's two cards is not known.

The Total of B's two cards was 13, the higher card red, the lower one black.

The Total of C's two cards was 5, one red, one black.

The Total of D's two cards was 2.

The Total of E's two cards was 17, both red.

The Total of F's two cards was 15, higher one being black, lower one red.

The Total of G's two cards was 8.

The Total of H's two cards was 19, both black.
The Total of I's two cards was 7, both red.
The total of J's two cards was 12, one of each.

60. IS THIS CRICKET ?

Part (1) Bean, Lean, Mean and Dean are four rival batsmen. Fill in the blank spaces in the following table of averages.

	No. of Innings.	*Total Runs.*	*Times not out.*	*Average.*
Lean ..	22	1407	—	67
Bean ..	20	1200	—	60
Dean ..	18	—	3	50
Mean ..	—	300	4	50

Part (2) In their subsequent games,
Bean scored 150 not out and 0.
Dean scored 74 and 72 (" out " or " not out " not being specified).
Lean played 1 more innings and was out.
Mean played several innings.
Now answer these questions:

1. What is Bean's final average ?
2. Was Dean not out in either or both of his last two games, or was he out in both, if his final average was 56 ?
3. What was Lean's final score if his final average was 70 ?
4. How many more innings did Mean play if his final average was 37·5, if he was out on each occasion and if his aggregate of runs increased in twice the proportion that Bean's did ?

61. THE CUP DRAW

Eight teams—United, Wanderers, Villa, City, Rovers, Accies, Town and Saints—have entered for the Cup

and the first round draw has taken place. In this tournament, there is to be no further ballot, the winners playing on in succeeding rounds in the order decreed by the first round draw.

The biggest crowd of the day is expected at City ground.

Wanderers have not lost a goal this season.

Injuries to players minimise Villa's chances as away winners.

United came first out of the ballot and Saints last.

City are in the latter half of the draw.

Accies, who will probably have to scratch as they cannot afford to travel, have met all the other clubs this season and have scored in every match.

Wanderers look safe home winners.

Rovers and City may meet in the next round.

There is similarity of name in one pairing.

What is the First Round draw ?

62. SOLOMON GOES TO A WHIST DRIVE

Solomon scored twice as many " sevens " as he did " sixes." He scored " thirteen " as often as he did " nothing." By trumping his Ace at the 13th hand his partner prevented him from scoring one more trick than he did. Up till the end of the 7th hand, his score was made up of " twos " and twice as many " fours," together with half the total of " twos " and " fours."

At the end of the 13th hand, his opponent said: " That's strange ! The difference between our scores for that hand is one more than my score."

Directly afterwards he scored " nine," " ten," " eleven." " twelve," and " thirteen " in successive hands.

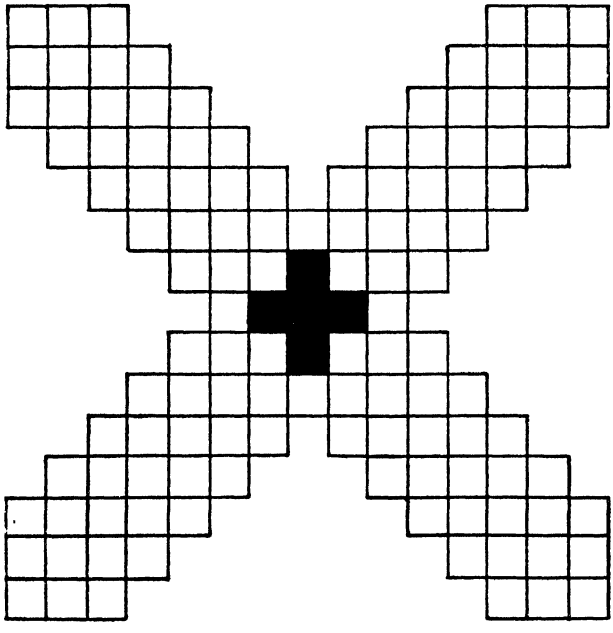
In the fourth last hand Solomon scored a certain number which he increased three-fold at the third last hand and then went on to increase his score at the third last hand by three times in the second last hand.

Yet one hand remained to play and at it Solomon scored an odd number he had not scored before that night.

What was Solomon's score for the 24 hands at the Whist Drive ?

63. WORD BUILDING

Following the diagram below you will find a list of words plus the well-known letters P.T.O. and G.B.S. The problem is to arrange these words in the diagram so that, reading downwards or across, each word and " letter group " will appear once and once only. (You are advised to use a tissue sheet over the diagram)

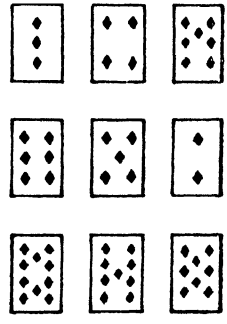


RETENTIVE	TOKAY	EFT	ELF
AND	PRINCIPAL	MET	RILED
NERO	HIM	LOOM	LURE
MAINE	REBUS	CARE	TREE
YELLS	CRAZE	SEE	ALTERNATE
GRAVE	FOAM	LED	P.T.O.
PETER	ALICE	MATER	ERSE
LEVEL	SEVEN	CLAYPIPES	TRADE
TRITE	ALIVE	BEDE	MANIA
FAKIR	TRACE	HIP	PLANE
CRAVE	MINER	ONE	SEW
DYE	REBEL	PRIZE	TEE
G.B.S.	DEW	ARISE	SOD

64. THE PERFECT SEQUENCE (TYPE 1)

For this problem you require the cards of one suit of a pack from the two to the ten inclusive (i.e. 9 cards). Shuffle them well and then set them out in 3 columns as in the diagram.

The object of the puzzle is to arrange these 9 cards in one column in perfect descending order from 10. In so doing the following rules must be obeyed:



(1) You may move only one card at a time.

(2) That card must be taken from the foot of a column.

(3) It can only be placed *at the foot of a column* and *under a higher card.*

(4) If all the cards out of a column have been moved, the bottom card of either of the two remaining columns may be placed at the top of that "vacant" column.

This is not a game of Patience; it is a definite problem

in thinking and arranging and it can be solved every time, no matter how the nine cards may fall in the initial deal.

One hint to start with: It is clear that the first thing to do is to get "the 10" to the top line of the most suitable column. In the distribution illustrated above this would be done thus:

(1) 8 below 9
(2) 2 below 10
(3) 7 below 8
(4) 2 below 7
(5) 10 to top of vacant column 3.

65. THE PERFECT SEQUENCE (TYPE 2)

Once you have mastered Problem 64, try it with a suit from a pack of cards only lacking the Ace. You will thus have three columns of four cards each. Follow the same rules.

66. THE SETTLEMENT

Smith, Brown, Jones, White and Black met to settle their accounts.

Smith had an account against Brown for £12 3s. 6d. and one against White for £11 16s. 6d.

Brown had an account against Smith for £15 5s. 6d.

Jones had an account against Smith for £3 19s 0d. and one against Black for £7 10s. 6d.

White had an account for £4 14s. against Brown, one of £6 against Jones and one of £2 14s. 6d. against Black.

Black had an account against Smith for £4 15s.

The accounts were all examined and the business was completely adjusted in two payments. How was it done?

67. THE COLLISION

Two trains were involved in a collision between Whirtle and Steaming Rise. The trains were the

1.20 p.m. from Whirtle, due at Steaming Rise at 2.5 p.m., and the 1.2 p.m. from Steaming Rise, due at Whirtle at 2.2 p.m.

A passenger on one of the trains gave the time of the collision as 1.40 p.m. by his watch, but he admitted that his watch was perhaps fast.

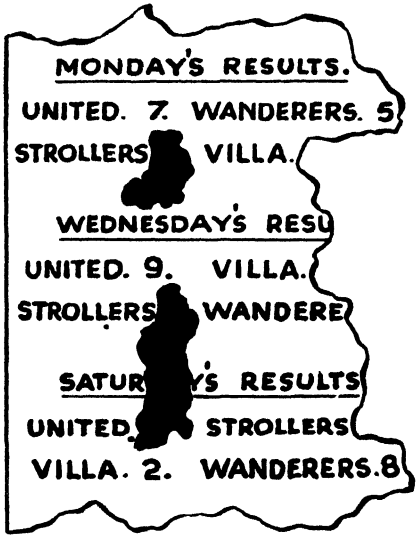
Both trains were dead on time. How much fast was the passenger's watch ?

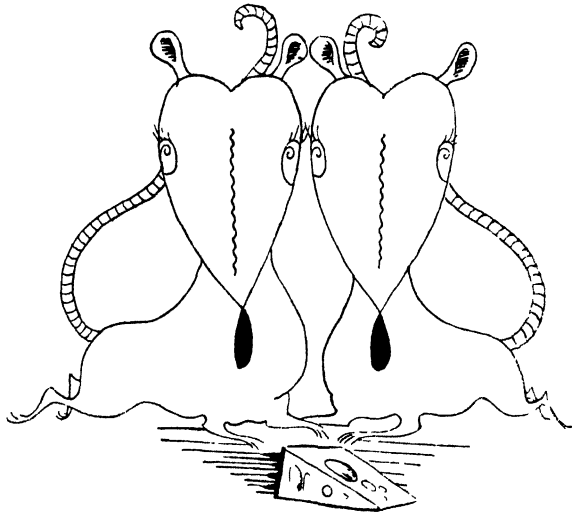
68. THE FOOTBALL REPORT

A weekly newspaper, giving reports of the matches of the clubs—United, Wanderers, Villa and Strollers—was partially burned. It was possible, however, to make out the following :

We know that there was very heavy scoring in these matches and we also know that over the period, United scored 26 and conceded 6 goals, Wanderers scored 13 and conceded 16, Villa scored 8 and lost 23, while Strollers scored 13 as against 15.

What were the scores in these matches ?





25 DOUBLE ACROSTICS

1.

UPRIGHTS.

Two large English towns should not offer bother,
See China in one and a trunk in the other.

LIGHTS.

1. When new it is said that it brushes quite clean,
   But growing on heath may be readily seen.
2. The girl whose name occupies this whole light
   Canadian town but half brings in sight.
3. French town ? Yes, undoubtedly that comes to view,
   Where in France is the inside—I see it—can you ?
4. A wine ? Yes, and hearken, 'tis readily found
   Little doctor with me it in truth doth compound.
5. A national epithet at no very far cry,
   But curtail them, and—there, you've got one in the eye.

6. A relation, but, oh ! what a queer contradiction,
   She's nice when she's heartless ; that's no malediction.
7. A dozen dozen's product is most certainly rude,
   So coarse that of it we can say nothing good.
8. In cave perhaps he takes the air ;
   Apt game for him would be Solitaire.
9. A poet's production will most certainly be
   Most unwilling. Well try it, quite plain you can see.
10. A man unflinching, undaunted and tried,
    In the fire of faith, he most certainly died.

2.

UPRIGHTS.

This man gained fame in an ancient day,
His is the name of a Shakespeare play.

LIGHTS.

1. This word to the Jews pertains :
2. One of two in the sky's domains :
3. Great, yet disordered might be beer ;
4. Poets' islands now appear :
5. In any speech a moving part :
6. Eastern leader of military art.

3.

UPRIGHTS.

These uprights do contain the name
Of an actor who has won great fame.

LIGHTS.

1. Surely the time for Tommy to tramp :
2. Its ambitions our sailors did certainly damp :
3. An example of this you'll in industry find :
4. Two letters from voyage we leave off behind :
5. A hard slipp'ry skin which may cause you to bend :
6. This is not nice, nor as a rule, is its end.

4.

UPRIGHTS.

Uprights give the starts and endings
Of the words across we read.
He who tries to solve this riddle
Of sharp wits may have some need.

LIGHTS.

1. Here direction plain is pointed :
   St. Andrew's it might be disjointed.
2. For a game it may be grass :
   Judges here do sentence pass.
3. Here we see a certain priest
   Of a church begun far east.
4. Nerve, by which 'tis clearly seen
   We can distinguish blue from green.

5.

UPRIGHTS.

Rising historical, quite oratorical
People about it have been.
A leader aspiring, but more men requiring,
It all came to nothing, I ween.

LIGHTS.

1. A spoiler and a pirate bold :
2. Such substances the light withold :
3. Fruit or tart with stinging end :
4. A little thing makes a fruitful blend :
5. Sing perhaps with poetic heart :
6. The whole is weak though a bar is part :
7. Warlike women here do go :
8. Instrument, but you need the bow :
9. Butler's dream of idyllic bliss :
   And now I leave you to solve all this.

6.

UPRIGHTS.

Novel's hero to view is brought,
Created by Sir Walter Scott.

LIGHTS.

1. The sailor's solace is money in slang :
2. A language spoken with Eastern twang :
3. No exclusive word, to that you'll agree :
4. A novel expression this one must be :
5. Meal which just like a letter does sound :
6. Entail, if in two parts in dog would be found :
7. And lastly a word of widely-known meaning :
   These hints the solution are but flimsily screening.

7.

UPRIGHTS.

A modern composer
May present you a poser,
Well ! here's yet one more hint from me ;
Same name as another,
Either pa, son, or brother,
But his music is played differently.

LIGHTS.

1. Puzzle confusing,
   Yet perhaps it's amusing :
2. Prone to be lying,
   May be dead or just dying :
3. A full body singing,
   Its tones loudly ringing :
4. An indoor pleasure
   To be played at your leisure :
5. A foreign butcher maybe bought her,
   But half of it is clearly water :

[P.T.O.]

6. A former ruler, man of might,
   His nickname now you must indite :
7. A kindly soul whose aim was high,
   To help on poor ones, far and nigh.

8.

UPRIGHTS.

Explorers two, I bring to view,
That, so far, is your only clue.

LIGHTS.

1. This creature drags its coilèd length along :
2. Now hatred comes, a bitter word to see :
3. A carriage here, you surely can't go wrong :
4. A perfect junction both for you and me.

5. " No single state to live in," Henpeck cried :
6. Mock, sham and false, in truth unreal :
7. Habit and custom, but yet woe betide
8. The maid who failed to clean this for a meal.

9.

UPRIGHTS.

Two battles of the same campaign,
In which our British soldiers bold
Did help on land parts overseas to gain ;
Now find this out, my tale is told.

LIGHTS.

1. A loving rôle in tragedy to play :
2. Good-bye just now, for I must haste away :
3. Fair nymph, perhaps disporting in a bay :

4. Suggest, but curtail and quite plain I'm placed :
5. This town is " fowl '—but in no way disgraced
6. This animal for loads its back has braced :

7. The type of fun this book purports to yield :
8. A man to whom perturbèd Scots appealed :
9. In pen you'll find them, or in field.

10.

UPRIGHTS.

Characters two from novels are brought
Dickens made one, the other Scott.

LIGHTS.

1. A light protector overhead :
2. A hollowed stone with marks imbed :
3. The church depicted thus is wide :
4. A vessel, always is inside :
5. Nous perhaps, or maybe jokers :
6. Spite, indeed 'tis unkind feeling :
7. Though not in full you'll here find brokers :
8. The work of rogues, it may be stealing.

11.

UPRIGHTS.

This Dickens character, fish might be,
" Better" this one, tho' ungrammatical, see ?

LIGHTS.

1. The difference 'tween this and this less a letter
   Lies in this fact, you can see through this better.
2. Beg ? That in truth is the sense quite plain ;
   Yet devilish knowledge if in two parts it's ta'en.
3. Great hulking creature, its home is the deep,
   One huge pointed tusk to the front it does keep.
4. A way joining up two different seas,
   In Europe 'tis found ; now search for it please.
5. Learning now must here be read,
   First part of two you must behead.
6. To this is human, to forgive divine,
   So said a sage in a famous line.

12.

UPRIGHTS.

Boys' schools
With similar rules ;
Public variety
Without dubiety.

LIGHTS.

1. A famous figure of the War ;
2. Historic age comes now ;
3. An ill-famed warrior gone before ;
4. If beaten will make a row ;
5. Resound, repeat or even ape ;
6. A man who others could " lick into shape."

13.

UPRIGHTS.

Writer whose stories are read with great joy
By man and woman, girl and boy.

LIGHTS.

1. An archer coy who may deal a blow ;
2. Mohammedan nymph, she dances with " go " ;
3. An acid bitter, tart and sour ;
4. The martyr on it suffered many an hour ;
5. A slip, let's hope not a serious one ;
6. A building of culture for highly-born son ;
7. With stripes they offer national pride,
   And you can see them in winter outside.

14.

UPRIGHTS.

A sporting fixture some do hold,
Though others think it brutal ;
But often we've in truth been told
No one could ever suit all.

LIGHTS.

1. Blow I feel or cake I see ;
2. Lines from centre leading ;
3. Hint or even thought maybe ;
4. Ambition here you're needing ;
5. Desirous, eager, bent, sincere
   Or salary does here appear.

15.

UPRIGHTS.

Two fruits, my friend, I offer you,
One may be made from number two.

LIGHTS.

1. Machine which means to appear ahead ;
2. It flows along through an English bed ;
3. Post though sounding masculine ;
4. River which flows to the foaming brine ;
5. A man he was devout and good,
   He lived ere the days of Robin Hood.

16.

UPRIGHTS.

Two Scottish towns of different shires,
Each to a share of fame aspires.

LIGHTS.

1. " Domain " no doubt is a suitable clue ;
2. A very cold house, I think ; don't you ?
3. Descriptive of one if three you're comparing ;
4. " Holes joined by string " on this has some bearing ;
5. A poet's production looks certainly loth ;
6. Nomad or car, it will well do for both ;
7. Strait or channel, selfish or close ;
8. Rough and glaring, shameful and gross ;
9. Trifling objections this word does make ;
10. Mound is the clue for this last you must take.

17.

UPRIGHTS.

What troubles here do now appear,
Infectious and contagious ;
In yesteryear they caused great fear,
To-day they're not outrageous.

LIGHTS.

1. This channel seems to make a din ;
2. This land is overseas ;
3. Unconscious and quite snuggled in ;
4. Impetuous outbreak, please ;
5. Fast time, but not in speed, my dears ;
6. This place St. Paul did speak in ;
7. Its branches up above it rears ;
8. Injure, spoil and weaken ;
9. A runner famous and renowned ;
10. Two-handled vessel I propound.

18. ANAGRAMATIC ACROSTIC

UPRIGHTS.

Each upright an anagram is of the other,
Understand that quite clearly to avoid any blunder ;
To get back for the first one may offer some bother,
But the second, i' faith, is an outstanding wonder.

LIGHTS.

1. To get land from marle, oh ! please do try ;
2. A priest of old could be made to lie ;
3. Dear dad in muddled tongues becomes cheese ;
4. The post do change to a foreign town please ;
5. I can't be changed to become a prank ;
6. This image could make a seaside bank ;
7. A chain of old if changed around
   Might claim to be clean, of that I'll be bound.

19.

UPRIGHTS.

Images both they may be reckoned,
The first more studied than the second.

LIGHTS.

1. Capital this light creates ;
2. This one sure is in the States ;
3. A town to the north of the last is found ;
4. Cart or gin maybe on the ground ;
5. Hurry-scurries upright growths ;
6. A deity named in foreign oaths ;
7. A nearby state to two appears ;
8. " Combinèd " faith its head here rears.

20. TRIPLE ACROSTIC

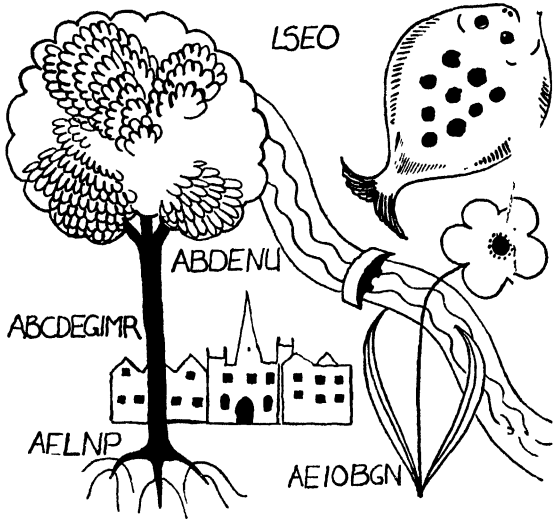
(The letters of the second upright are the second last letters of each light.)

UPRIGHTS.

If ta'en in three parts, the uprights are verbs,
In two parts they sound like sweet fruit ;
But the whole is a person, himself he does offer ;
In these clues my meaning is put.

LIGHTS.

1. This land seems to doubt in truth
   What a certain girl may do ;
2. A clever word in very sooth,
   And the French King's in it too ;
3. And now a knot to try your tooth,
   For no starting comes to view.



26 MISCELLANEOUS WORD PUZZLES

THE material in this chapter may readily be used or developed for suitable tests for Progressive Games.

1. ANAGRAMS

Nouns.	*Celebrities.*	*Verbs.*
COPY SLY HOG	HE SEES A PARK	SMILED
CART HORSE	IDA NODS	PARSEES
A PRIEST	SNICKED	ENA IS FRENCH
AN ARCH CAB	A KEY CHART	EAGER AUNT
TINA TEACHES	LIARS DIE	A DRAB SCOT
A NICE TEMPLE	THEIR NECK	EARS LIE
TRACE ALSO	LASH THE EMU	ROW AT EBB
A WET ROOF	ON ONE LAP	AUGER ONCE
MAIDEN CREPT	SENT PHONES	I COME MASTER
TOM CARED	A GOLD NEST	TIMED TEA

European Towns.	*Book Titles.*	*Adjectives.*
LOSH ! FRINGES	NO OLDEN OAR	EARNEST
GIRDLE ANN	CUES IN TERROR	SECOND PRINT
EARL SMILES	NOWHERE	TIE LATCH
HENCE GO NAP	TURN AT LEDGE	INCLUDE OURS
AVENGE	I ON MY DEN	CODS' ITEM
A LONE CRAB	ENLARGEMENT	LAY CHIPS
RANCH GALE	DEMONS	PURE FLOW
RESET IT	HIS LYRE	THIS ACT IS DOPE
HASTEN	NO BAD DEAN	DIE TRUE
TARRED TOM	VERA LONG	A CINEMA

2. MUDDLES

British Towns.	*Celebrities.*	*Trees and Plants.*
ADDLLNNOU	AAEEEHKRPSS	CETNTSUH
YRTNEVOC	RENEHCTIK	TRAPIIASSD
ADGILNNORT	AACELRTOP	ACEMOYSR
BAEEEDNR	VESTNOGILNI	AELNP
ABCDEGIMR	ACDORN	AELLRU
ADFTSROF	LOSHTIGMD	OOODDDNNRREH
AGOGSWL	ACEHKLOV	WLIWLO
KKCMRALION	AABCDEIO	AHSCIUF
BRYDE	AEGHN	AEIUMGNR
TOMHUAYR	CCEINOPRSU	AEIOBGN

Countries.	*Rivers.*	*Fish.*
YMARGEN	SPUR HEETA	NOEGRUTS
EENNGRTAI	AAATRUPMBHR	AEECLKMR
AAAISGTHFNN	RWEES	AGGYNILR
AAAVRSTNL	ACLMBIUO	APEICL
AAIURTS	LAVA	RESBLOT
DNALERI	POOIPLM	BATHLUI
ARSYI	AOHHOGN	LSEO
AACCEHIKLOOSVZ	RIVQGDAAUULI	GNWTIIH
OOOCRCM	NARGOEN	CKHDAOD
AAAUYGRP	ABDENU	DIGNCOL

3. CHARADES

(*a*) Tell me, thus my whole does state
First the girl and then the weight.

(*b*) " Retire " my first, my second " chew,"
" Slander " now my whole I clue.

(*c*) Sack and tubes if ta'en together
Do music make amang the heather.

(*d*) My first may issue soothing strains,
My second's always adding ;
My whole is used for easing pains,
And really is just padding.

(*e*) An instrument of war and with it take a fish ;
Together they'll produce a game. Now what more could you wish ?

(*f*) My first's a hack, my end's a maid,
And now my whole is a knife displayed.

(*g*) " Foolish " thus my first I clue,
Second is industrious ;
And so to you I bring in view
Something sweetly illustrious.

(*h*) My first is weight, my second, space ;
And now for my whole slaughter takes place.

(*i*) My first is highly coloured quite,
My second's in the air ;
My whole, being just a perfect blight,
Drives gardeners to despair.

(*j*) My first makes backward pets appear,
Of the household is my second ;
My whole's another relative clear,
That truly has been reckoned.
He urges on by exhortation
Male of younger generation.

4. LADDERGRAMS

Change the first word in each of the following pairs

into the second word, changing any one letter at a time but always making a proper word.

(*a*) MEAT	into	BEEF	with	two	intermediate	steps.	
(*b*) WEEDS	,,	GRASS	,,	five	,,	,,	
(*c*) RILEY	,,	ROVER	,,	three	,,	,,	
(*d*) LOVE	,,	HATE	,,	two	,,	,,	
(*e*) SEAS	,,	LAND	,,	three	,,	,,	
(*f*) CAME	,,	WENT	,,	three	,,	,,	
(*g*) JAMES	,,	PETER	,,	five	,,	,,	
(*h*) JEAN	,,	MARY	,,	six	,,	,,	

5. DECAPITATION

In each of the following rhymes, clues are given for certain words. The second word in each case is the first word beheaded, and the third is the second beheaded, and so on.

(*a*) Behold me growing 'mong the grass ;
A man he is who's got a lass ;
Six balls from one to another pass.

(*b*) Name of fish must here be drawn ;
A girl's name now commence ;
The food is done—at least it's gone—
And so the past's the tense.

(*c*) Surname here you must indite ;
A seat of erudition ;
Choose the weight and you'll be right ;
A common preposition.

(*d*) A bird, becomes pale,
Now article tail.

(*e*) A man beheaded becomes a rock,
Having which there is no need to walk.

(*f*) At the sign of the green ;
Famous King now, I ween ;
Attend with this
Or the point's not seen.

(*g*) Single, solitary, thus am I ;
Standing by myself I'm still ;
Behead me again and oh ! my, my,
My company once more is nil.

(*h*) An angry look ;
On the head set it right ;
O'er a babbling brook
He may call all night.

6. ENIGMAS

(*a*) My 1, 2, 13, 5, 4 make the land whence it came.
My 12, 5, 6, 7 make a vessel.
My 1, 2, 8, 9, 6 make some yards.
A hint for my whole is " 88."

(*b*) My 1, 5, 7 make a leader
My 4, 5, 6, 10, 9 are docile.
My 6, 3, 9, 10, 3, 1 are mean.
A " verray parfit gentil Knyght " ?

(*c*) My 13, 12, 4, 8, 5 are a number.
My 7, 3, 6, 19 are a shape.
My 1, 18, 17, 16 are standard.
My 7, 2, 10, 15, 16 are hold.
Town and bird together make
An angel who came in destruction's wake.

(*d*) My 10, 3, 2, 4, 5, 6 are metal.
My 1, 2, 3, 4, 5 are fruit.
My 8, 5, 10, 11 are a direction.
Famous boy.

(*e*) My 4, 8, 2, 5, 1 are pure.
My 3, 5, 8, 9, 6 are country.
My 8, 5, 1, 4, 2 are sharp.
I'm English.

(*f*) My 10, 6, 5, 8, 12 are two.
My 9, 6, 3, 4, 5, 1, 11 are a garden.
My 11, 5, 13, 8, 12 are a sign of revelry.
I wanted reform.

(*g*) My 9, 10, 6 are a vehicle.
My 1, 2, 3 are a tree.
My 6, 10, 1, 11 are very young.
I'm full of water and I inspire terror in some.

(*h*) My 5, 6, 7, 14 are devoid of root.
My 2, 8, 12, 11, 9, 5, 1 are not, by any means, a romantic.
My 5 and 4 are the same as my 10 and 12.
I was written by 7, 11, 10.

7. CRYPTIC MESSAGES

(*a*) Extract from The Agony Column:

SAD-TREE, ZOUNDS-EVER RELATED
ADORNED STAINED. RICH-ALE.

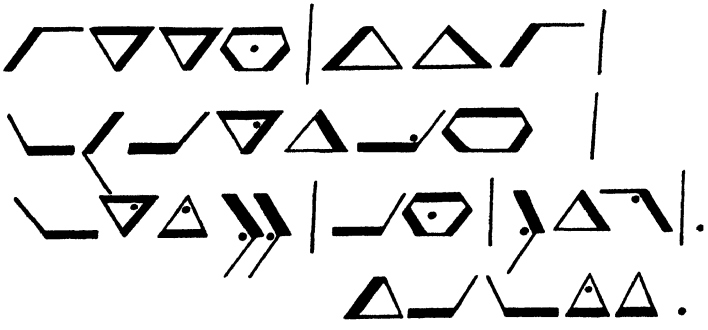
(*b*) Advice to the client by telegram:

RSEAH AADHILRTWW DDAVLSLIEI.
KTSOC GSIIRN. AEINRT DSHLGNIO.

(*c*) What the master intercepted passing between Jones Minor and Irving:

Irving, the hall it nestles kindly, tie her easily, Bill evidently angered Kenneth, it seems, act, brought up little limpets yesterday, after noon display, absolutely, bolster eiderdown antimacassar silk thread.

(*d*) From one crook to another:



8. WORD DIAMONDS

(*a*) 1. The beginning of the century.
2. A novel by Rider-Haggard.
3. A sound invitation.
4. Bird.
5. The end of life.

(*b*) 1. The tail of a bird.
2. A natural covering.
3. Famous painter.
4. Colour.
5. Second in order.

(*c*) 1. A letter you'll find in rack, rick and crib,
2. When folks won't agree they are this they oft fib,
3. I am used to conceal a vast number of errors,
4. In departing, behind me I leave many terrors,
5. If in books you would seek me you'll not seek in vain,
And that without reading a word they contain.

(*d*) DOUBLE DIAMOND.

1. The beginning of the world.
2. A backward animal.
3. Men live and some die by me.
4. Hue.
5. Buried in the grave.

1. Four times a score and still one more.
2. Historic age.
3. Plant.
4. I caused the death of a queen.
5. You will find me in history.

Cook may use my upright centre in making salad.

(*e*) 1. In Palestine.
2. In Ireland—river.
3. Precious stone.
4. Go wrong.
5. In London.

(*f*) 1. In Scotland.
2. Note.
3. Precious stone.
4. Colour.
5. In New Zealand.

(*g*) 1. Sounds like a busy creature.
2. Vegetable.
3. Precious stone.
4. Always.
5. Sounds like a length.

(*h*) 1. The Roman heart.
2. Bowled !
3. Son of an innkeeper—he became a King.
4. Blow.
5. A consonant.

9. WORD BUILDING

In the following short stories there are several blanks. Each " blank " word is one letter more than the preceding " blank " word, the first one being a word of one letter. Each " blank " word is made up of the letters of the preceding " blank " word plus one letter, arranged in any order. What words are missing ?

(*a*) ——, lend your ear, —— you will fail to follow this story. Bill seized an —— (I had an —— account of this incident from him), and tried to keep the boat off the dangerous ——. But the seas were high and he did not know if he could work the ——. At last he succeeded and he proceeded safely in his ——.

(*b*) —— young assistant —— the grocer's shop was startled to see a —— going through the back premises at a great ——. He was a very —— youth and so, without going to —— the incident to his master, he rolled some —— on the floor and trapped it that way.

(*c*) —— wonder if —— is true that if a —— be —— properly it will stay in position. I have often —— but I fear my efforts have been in vain. And so there follows a —— of abuse and another one is —— out of the drawer.

(*d*) This is —— story of —— attractive girl named ——. She was a —— by birth. She loved to —— and one night, when she was practising, she upset the —— and of course the floor had to be ——.

10. MEETING WITH REVERSES

The second clue is for a word which is the first word reversed.

(*a*) A famous friend ;
His way he does wend.

(*b*) A new means of power ;
" The dancing hour ? "

(*c*) Of a king, I do think ;
A refreshing drink.

(*d*) Turn this animal round about,
And it without a blush
Right straight before your eyes will make
A clear-cut upright rush.

(*e*) Free it is truly ;
Slandered unduly.

(*f*) Children from them do some fun gain ;
This may be an annoying stain.

(*g*) " Earnest " perhaps, this clue I suggest,
This may be pulled right out of the chest.

(*h*) Plunder if turned about I maintain
May well be turned into a plane.

11. WORD SQUARES

(*a*) 1. Roast.
2. Famous scientist.
3. Perfume.
4. Extent.
5. "Sleep's ally."

(*b*) 1. Tender.
2. A Highland name.
3. Initiate.
4. The result of boring.
5. "What's in the air to-day?"

(*c*) 1. An association of dead insects.
2. Fruit.
3. Rent.
4. Escape.
5. Musical direction.

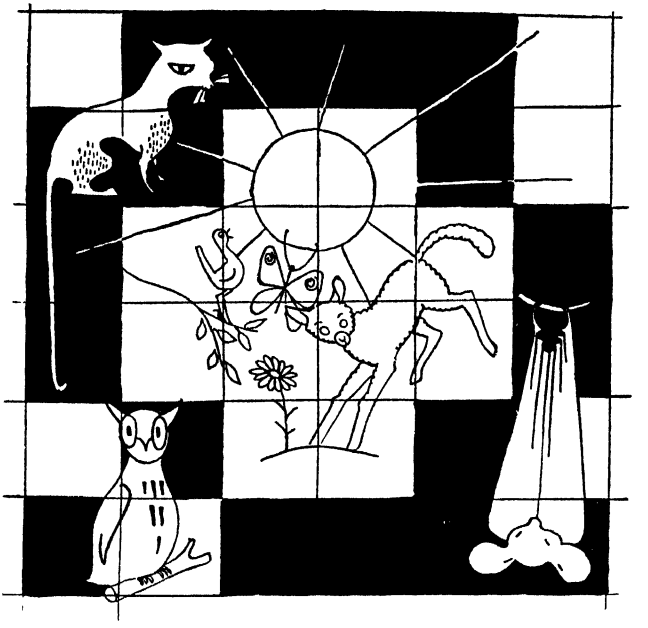
(*d*) 1. Famous general.
2. Hatred.
3. Headdress.
4. Pains.
5. A weight to collect.

(*e*) 1. Famous scientist.
2. His belt is famous.
3. A small point about four off the golf course.
4. Bird.
5. Come in!

(*f*) 1. Bright meaningless numbers.
2. Girl's name.
3. Composer.
4. Asiatic river.
5. No atheist, this one.

(*g*) 1. Port Sunlight's power.
2. Roman magistrate.
3. Poison.
4. Escape.
5. A criminal offence.

(*h*) 1. Part of the theatre.
2. Flower.
3. Long.
4. A lofty home in this form is old-fashioned.
5. Start again, please.



27 CROSSWORDS—SIMPLE

Clues to Number 1

Across.

1. In no enthusiastic manner.
9. Vain.
10. Embarrass.
11. Hints.
12. Nimble.
13. Responsibility.
16. Dregs.
17. Jealousy.
18. Modest.
20. Pitch.
21. Eject.
23. A turning device.
24. Dress.
25. Blue.
26. One of the U.S.A.
30. Impression.
31. Topical (anag.).
32. Lower.
33. Thieves.

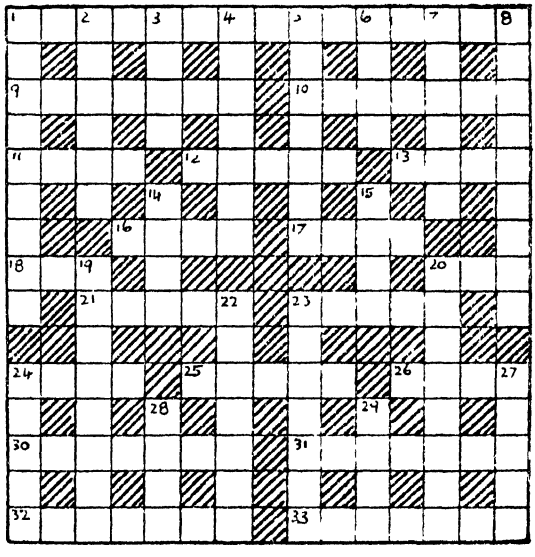
Down

1. Brave.
2. An eastern plain.
3. Lack.
4. Flags.
5. Beam.
6. Journey.
7. Loving to excess.

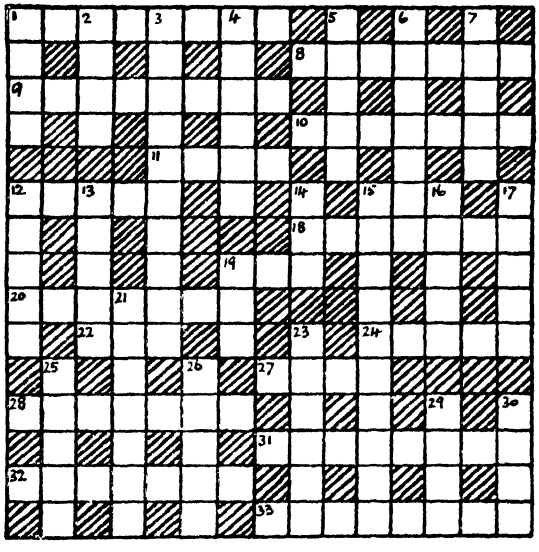
DOWN (*contd*)

8. English county.
14. Jump.
15. Uniform.
19. Longing.
20. TABL, CENT (anag.).
22. A Heraldic feature.
23. Quay.
24. Selfishness.
27. Stops.
28. Town of Peru.
29. Pierce.

NUMBER 1



NUMBER 2



Clues to Number 2

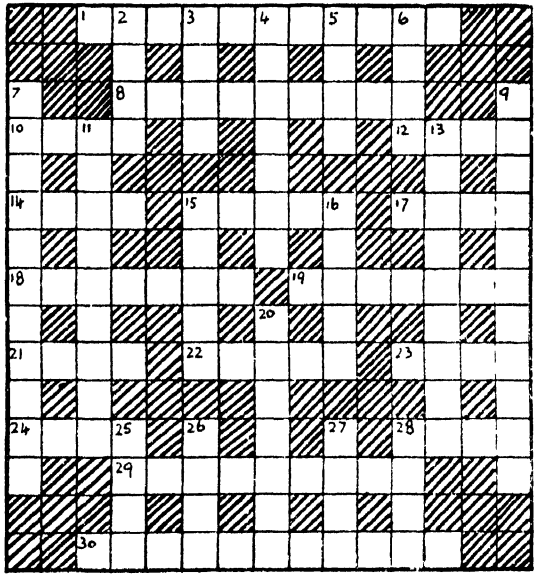
Across.

1. Photograph.
8. Openly.
9. Sets.
10. Turn.
11. A solemn statement.
12. Rage.
15. Intention.
18. Our Mary (anag.).
19. A tree.
20. A flower.
22. A child's toy.
24. Religious groups.
27. Type of voice.
28. Caricature.
31. Nomad.
32. Fence.
33. Wanderers.

Down.

1. Idle.
2. Edge of the road.
3. A stupid person.
4. Confectionery.
5. Short.
6. Character from "The Merchant of Venice."
7. Serf.
12. Thong.
13. Attack.
14. Natural.
15. Delegate.
16. Sweet strains.
17. Kinds.
19. Still.
21. Human beings.
23. A fruit.
25. An Icelandic boat.
26. Indian town.
29. Leer.
30. Flower.

NUMBER 3



Clues to Number 3

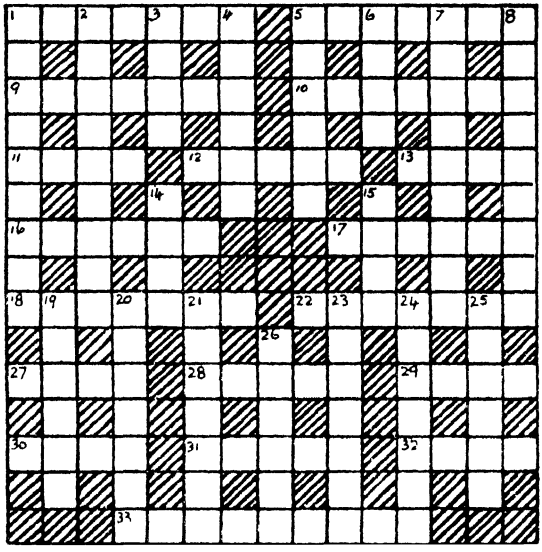
Across.

1. Lacking in moderation.
8. Praiseworthy.
10. Adroit.
12. A horse.
14. Test.
15. Share.
17. "Let it stand."
18. Income.
19. Part of a bridge.
21. Rock.
22. Girl's name.
23. Lampoon.
24. A constellation.
28. Ruin.
29. Breach.
30. Likelihood.

Down.

2. Tidy.
3. Trees.
4. Fable.
5. Precious stone.
6. Row.
7. Hazardous.
9. Foundation.
11. Candour.
13. Blunt.
15. One of the former invaders of Britain.
16. Scent.
20. Fruit.
25. Swear.
26. A missile.
27. Determination.
28. One.

NUMBER 6



Clues to Number 6

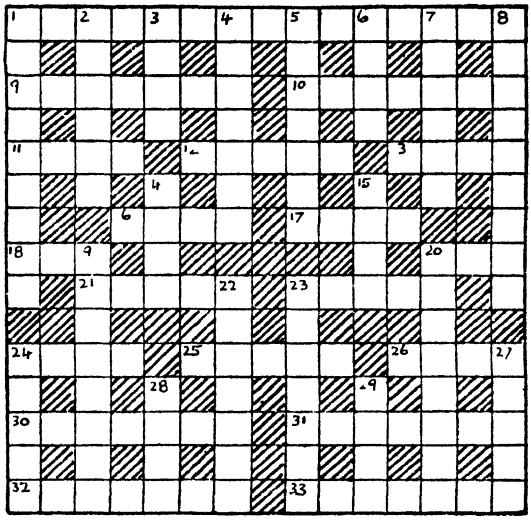
Across.

1. Brand of cigarettes.
5. Seer.
9. Lone air (anag.).
10. Musician.
11. Grin.
12. Obese.
13. Metal.
16. A three-legged stand.
17. St. Francis of — — .
18. A feature of the Isle of Wight.
22. Pal's oar (anag.).
27. One of the Baltic ports.
28. Periods of time.
29. Decision by a majority.
30. Conceited.
31. One of our colonies.
32. Wander.
33. Clock.

Down.

1. Quack.
2. Knock-out.
3. Bitter.
4. A number.
5. Pestilence.
6. Fragments.
7. Laughing and crying by turns.
8. A former instrument of punishment.
14. Child's plaything.
15. A former man of power in Europe.
19. Puzzle.
20. Current.
21. A happy tho' Mythological place for departed souls.
23. Soothe.
24. Contrary.
25. Eight.
26. Impecunious, in slang.

NUMBER 7



CLUES TO NUMBER 7

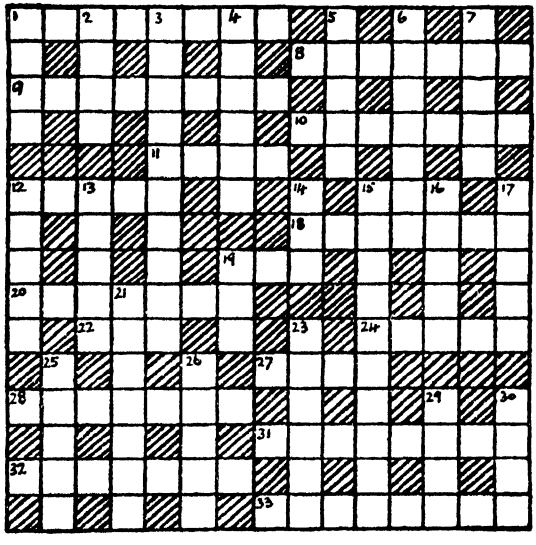
ACROSS

1 At once
9 A window feature
10 Kind of dog
11 Think
12 An Indian mendicant
13 So
16 Poet
17 Stern
18 Brown
20 The bird mentioned in the adventures of Sindbad.
21 Expert
23 Flat
24 Profit
25 A material
26 Lampoon
30 English school
31 Famous mountain
32 HER LOTS (anag)
33 Locks, of a kind

DOWN

1 Present
2 Scowling
3 Greedy
4 A drinking vessel
5 Nil
6 A pronoun
7 Offence
8 DAY TRICKS (anag)
14 Renown
15 A pliable substitute for glass
19 Pertaining to the country
20 Careless
22 Part of a gun
23 Complaint
24 Ravine
27 Book of the N T
28 Lean
29 The goddess of youth

NUMBER 8



CLUES TO NUMBER 8

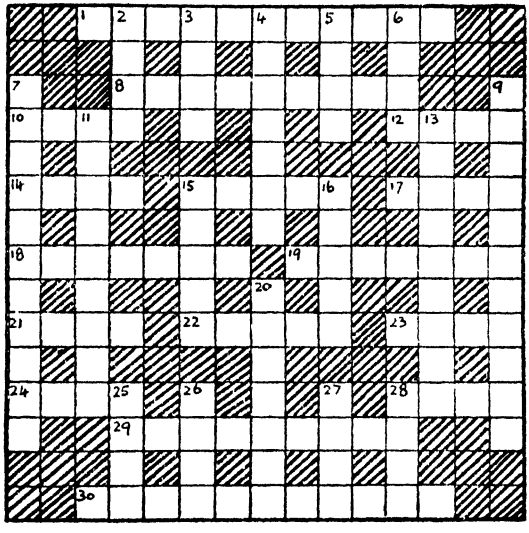
ACROSS.

1. English county.
8. Hairy.
9. This English county lies north of "1 across."
10. Sepulchral.
11. American University.
12. The theme of a piece of music.
15. Bog.
18. Messenger.
19. Skill.
20. HER PACT (anag.).
22. Scottish loch.
24. Canadian lake.
27. European capital.
28. Western U.S.A. town.
31. European capital.
32. A Western Australian harbour suggestive of "The Pied Piper."
33. Mediterranean port.

DOWN.

1. A famous early 15th century reformer.
2. A quantity of paper.
3. An equal division.
4. On few occasions.
5. A huge bay in Australia.
6. One who steals power for himself.
7. Guide.
12. A month.
13. Entertain.
14. Play—or a bit of play.
15. Such a position does not permit of round shoulders.
16. African river.
17. Famous golf course.
19. A vessel.
21. One of the cat family.
23. Spanish town.
25. District of India.
26. Scottish town.
29. Town of Palestine.
30. Join closely.

NUMBER 9



Clues to Number 9

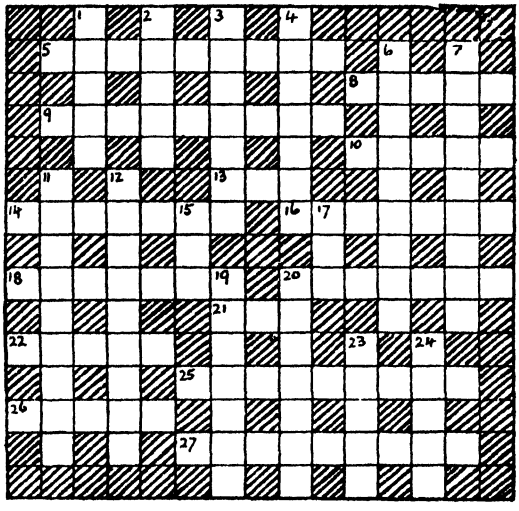
Across.

1. Unselfish.
8. Lurched.
10. Preposition.
12. Russian mountains.
14. English poet.
15. Concur.
17. English river.
18. Let core (anag.).
19. The crown.
21. One of the deer family.
22. U.S.A. state.
23. One of the plagues of Egypt.
24. Beams.
28. Fabulous monster.
29. Process.
30. An eye trouble.

Down.

2. Too.
3. Close.
4. Mean person.
5. Girl's name.
6. Indian language.
7. Anger.
9. A royal house.
11. Irish town.
13. Unpleasant.
15. Up above.
16. Levels.
20. Remark.
25. Members of the family.
26. Fairy.
27. Cue.
28. Responsibility.

NUMBER 10



CLUES TO NUMBER 10

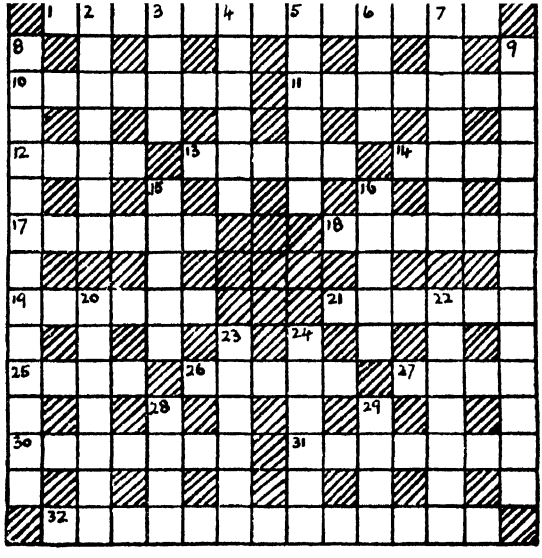
ACROSS

5 Restriction.
8. Fast.
9 Aim.
10. Bitter
13. Speed.
14. SHY RIOT (anag)
16. BLUE DOT (anag).
18. Scrape.
20. Concealed tales
21. Crude metal.
22. A sweetmeat.
25. Dreamer.
26. Flower.
27. Stupidly.

DOWN.

1. The author of *Round the World in Eighty Days*.
2 Different
3 Workshop
4 Imperfect
6. Bird.
7. Collections of soldiers
11. Talk.
12. Choked
15 A well-known club.
17. A number.
19 Place famous for lace.
20. Spanish town.
23. Grind.
24. Some fancy edging

NUMBER 11



Clues to Number 11

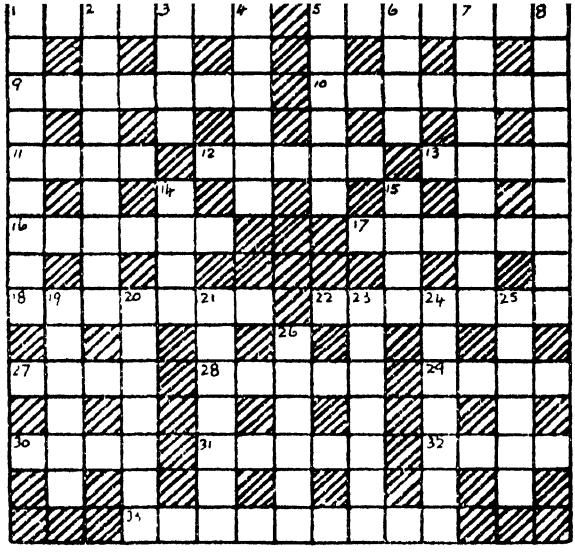
Across.

1. Unworthy of notice.
10. Chinese town.
11. Make of car.
12. Girl's name.
13. Plane.
14. A person from part of the British Isles.
17. One of the family.
18. Kind of paper.
19. Deed.
21. Row.
25. Kind of wood.
26. The goddess of beauty.
27. Bird.
30. Poking.
31. Tie slab (anag.).
32. Suitable word to describe the skipper's face, perhaps.

Down.

2. "Stump."
3. Flower.
4. A lump of metal.
5. Parables.
6. Pen.
7. Its cone (anag.).
8. Knowledge.
9. In a worrying manner.
15. Type of voice.
16. A daily account.
20. Nonsense.
22. Crack.
23. Association.
24. Fuss.
28. Fade.
29. A continent.

NUMBER 12



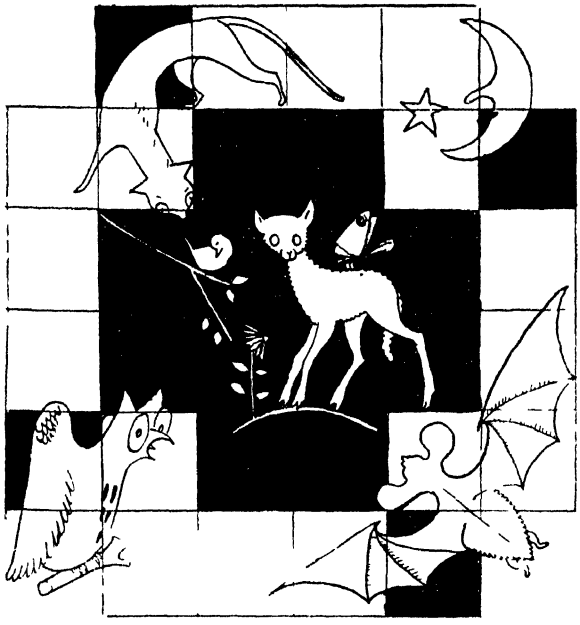
CLUES TO NUMBER 12

ACROSS.

1. ICF CLUB (anag).
5. Boastful threat
9. One who cannot mind her own business.
10. Brief.
11. Den.
12. Manner.
13. Part of a tree.
16. Whole.
17. Disease.
18. Occupiers.
22. Claim.
27. A high-way
28. " The ring."
29. Frolic.
30. The poet's island.
31. LAMPS (anag.).
32. Forget.
33. Parts of the tennis court.

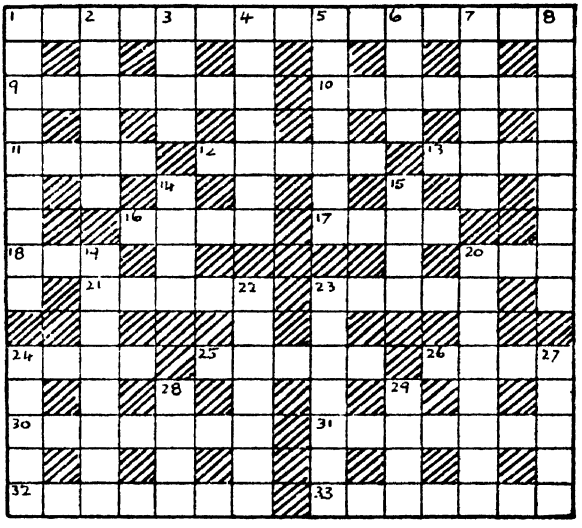
DOWN.

1. Protest.
2. Indoor game
3. A nursery king.
4. Birds.
5. Part of a belt.
6. One branch of our defence.
7. A fall.
8. Suburbs.
14. Look over.
15. A tropical product.
19. Pass.
20. Replies.
21. Snared.
23. An outside worker
24. Angry.
25. Top
26. Moan.



28 CROSSWORDS—CRYPTIC

NUMBER 1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Clues to Number 1

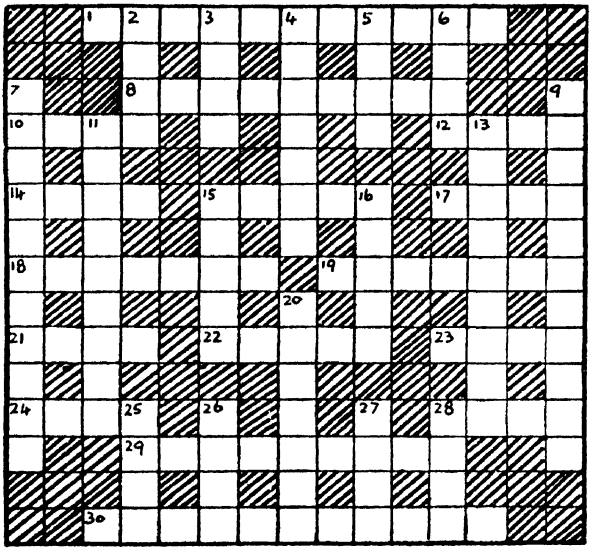
Across.

1 Material, bird and debts in brusque surroundings, but altogether secretly.
9. Dismiss in disgrace the person who deals with finance.
10 Another and I go in front—and there must be no intervening before us—but it's very bad.
11. This Cook's tour might be around the steamers, but there will hardly be any sailing in them.
12. This journal is extremely boring and its contents are the reverse of first-class.
13. She is a goddess—though the lad from Somerset may be suggesting that he is.
16. His day is the fifth.
17. The part of a church where you see a backward Welshman.
18. It is undoubtedly a weight but its opposite is not.
20. This den is heavy.
21. One of the eights.
23. A Russian, probably, of material worth.
24. A mean product of "25 across curtailed."
25. The circle made by the backward artist and the girl.
26. Cut a bit off the top? Exactly, but if you do you'll get the edge.
30. The girl who is surely no extreme Communist.
31. The person who attends to what his fifth letter sounds like.
32. Who is the lady set backwards in a cowboy's horse?
33. This load will give anybody a fright if the third of it is lost.

Down.

1. The dress of a penitent.
2. Bacon's cut expression suggests more impetuosity.
3. The way out at any time in England, and in France about eleven.
4. The one dog that means to go wrong in the whole row.
5. Asiatic town of earthen make-up.
6. His day is the fourth.
7. A useful requisite in any house though it always finishes up in a very mean house.
8. Quite recently to-day.
14. Bit with extreme ingenuity.
15. Romeo, for example, is beheaded and this is left.
19. Famous people have apparently nothing to take their food off.
20. Is it full knowledge or is it just getting to know?
22. A stride in disorder provokes some angry talk.
23. This will give you a start, but don't be afraid.
24. Fabulous? Yes. Monster? No
27. This piece of music is attractive to many prople, and in France is considered the last word.
28. Egg.
29. The nasty end of several girls.

NUMBER 3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Clues to Number 3

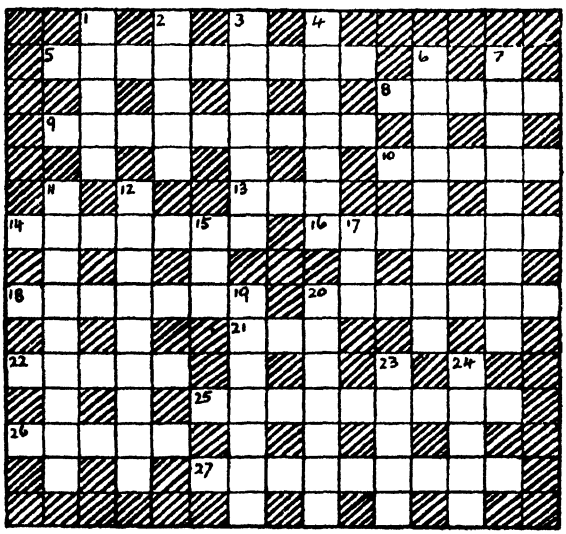
Across.

1. One who gives handy help to "get it over."
8. This one begins the suit and sounds like making an obvious row.
10. A monster made of blood!
12. A heartless laugh causes a row.
14. To get in is easy, to get out of it is very confusing.
15. Colonists from dress.
17. An appeal to the people for a sign.
18. Curiously enough either strong or weak.
19. The spell which apparently is inviolable.
21. An anagram of "5 down."
22. Curtailed finery is better, don't you agree?
23. The word that caused the instant recovery of the dying toper.
24. The young animal that may go off.
28. There's nothing in a girl to make her immediately apparent.
29. Sometimes they are only backed by one.
30. Unique cape is something odd.

Down.

2. The end of "30 across" is your clue.
3. The ball used here is not this.
4. The basket with the girl in it.
5. An anagram of "21 across."
6. If you think this one is hard, you'll never see through it.
7. Ordinary situation is anything but curious.
9. The small boy who was learning prefixes thought this word meant "an angry father" but that's easily seen through.
11. The bird that sounds like a morning request from one camper to another.
13. Sinking in the French inside, perhaps.
15. What geographical feature is outspoken?
16. Part of a house, perhaps.
20. No, not dye the fish, that's just a notion
25. A bit of this legal term is naturally a bit.
26. A Mediterranean spit-fire
27. Spare.
28. "Snakes in the grass" from holiday resorts.

NUMBER 4



Clues to Number 4

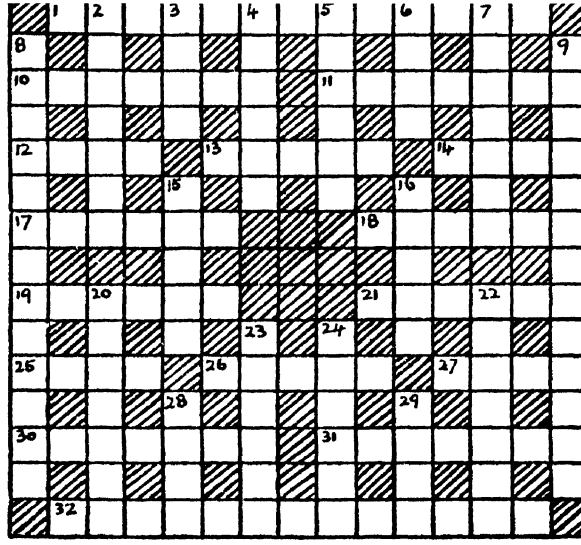
Across.

5. Farmers' work is painful to the feelings.
8. Start, having discovered.
9. Nominal disguise.
10. Sound evidence that the rest is good.
13. Part of Gilead.
14. A highly-coloured account of what the girl did at dinner.
16. Allowing what appeals to landladies.
18. "Leg darn" is knotty.
20. Drab Ned has become specially marked.
21. Girl's name.
22. The musician of the flower world.
25. Mine host.
26. Put it and her in the shape to belong to them.
27. To restore position looks like a request to a gentleman to look after the horse.

Down.

1. If you remove the muddle of this Irish town there's only one road left.
2. The number to mope.
3. "Do."
4. With regard to this word, I will be the whole.
6. A precious stone, or is it "the music of the spheres"?
7. Charms or gates
11. Utter—and yet surely it should have been either clue 6 or 7.
12. A cheeky complaint to have.
15. A topping place for some sportsmen!
17. One of two.
19. One of the lines gets badly muddled in the course of the day, but he lived in the 16th century.
20. This part of the pilot's art is undoubtedly to his credit.
23. Cut the heart out of this Irish district, and notice the spirit it shows.
24. Scottish or Australian town.

NUMBER 5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Clues to Number 5

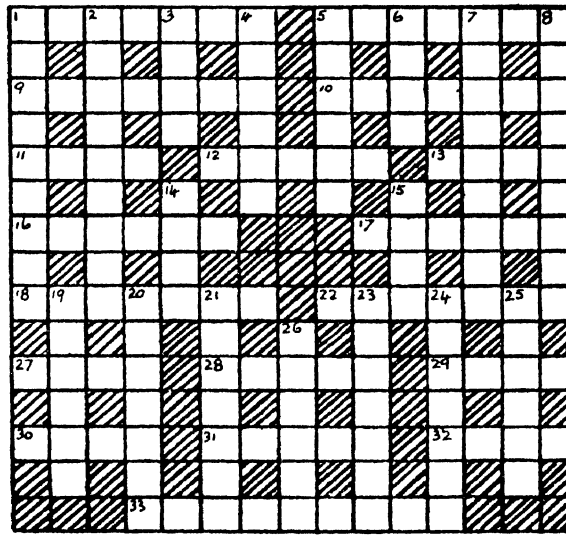
Across.

1. Its founder had the courage of his convictions though his courage led to his conviction.
10. Bare gum can give offence.
11. The last.
12. The child's father is to make the platform.
13. Liquid; beheaded, a liquid is now hardened; behead again for a new liquid.
14. A sailor is only half-fit.
17. The sounds made, to a large extent, by a large number of implements.
18. Chance.
19. Strives, though it sounds inactive
21. A musical instrument if twice curtailed becomes an old one, if twice curtailed again it becomes quite a number.
25. The mischievous end of some fish.
26. Most of this vessel is taken up by one animal.
27. If you must change, you'll leave this dirty mark.
30. In code this is IBSWFTU. Find the key to the code.
31. A great river.
32. If panic lost its third letter, it would suggest a race of fruit-sellers.

Down.

2. Though I come after a youth organisation in a hurry, it's all tommy-rot.
3. This and this curtailed are Indian products
4. If the top is blown off the wine, the rest will only vex.
5. A horse is capital with interest
6. See that you get this in for lunch in India
7. A famous voyager who sounds as though he had done a very wicked thing.
8. CWVIII.
9. Fixed purpose—or is it what Sambo called the end?
15. This musical direction is of no value after a season
16. An Indian who is actually fair to look upon when he has had his heart cut out.
20. The growing product of a seaport.
22. Another great river
23. Broken tablet causes strife.
24. The rather colourful word to put on an island.
28. One of the best changes our betters could make.
29. What plant is an excellent source of money?

NUMBER 6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Clues to Number 6

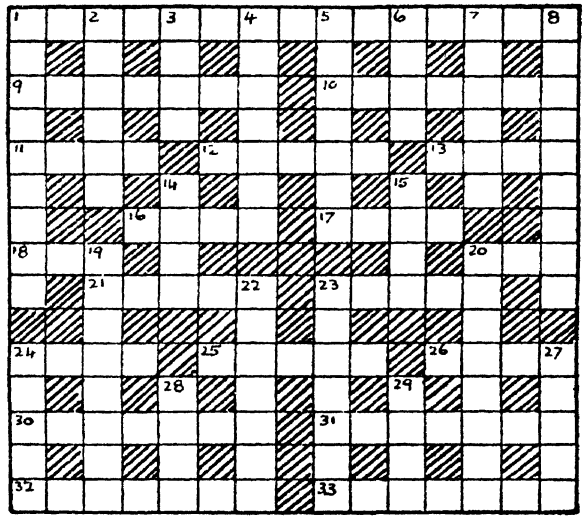
Across.

1. Not a bird in the hand but a bird in the throat.
5. The first part of this musical composition only puts the breeze up.
9. This old Roman state would be a good test for the police force to try on suspected drunks.
10. Sour grapes? That may help.
11. The Scottish island in which I get in to spur.
12. One of the high lights.
13. The responsibility is evidently ours.
16. One rat, dissected and highly decorated.
17. Merchants, bankers, politicians and art patrons.
18. A former title would apply to almost any adult to-day.
22. Flourish.
27. Depend on a letter sent on in front to an English town.
28. This helps materially to make a strong suit.
29. A great river which is almost entirely nothing at all.
30. A standard animal.
31. The one who is really only noble when he loses heart.
32. The current contraction of tins
33. Geese grat (anag.). (But why? They could not produce it.)

Down.

1. The workman who shows a large number with a woman in the depôt.
2. Side.
3. The joke of the bird world
4. The tradesman who says we swear.
5. A knot of ribbons for good-will.
6. To increase its value by its end, behead it.
7. The land of the silvery-white lady.
8. One of the roses.
14. A marginal note perhaps.
15. Seven less five can be noticed.
19. Famous scientist who seems to advise wholehearted deceit.
20. Foreign money sunk in a tropical product is hot stuff.
21. The creature who provides a musical composition after a short month.
23. Parsees, being confused, mean to slander.
24. Thrusting or lunging or perhaps pulling wires.
25. Some people take a delight in this, especially when it follows "8 down."
26. A subtle change for dress.

NUMBER 7



Clues to Number 7

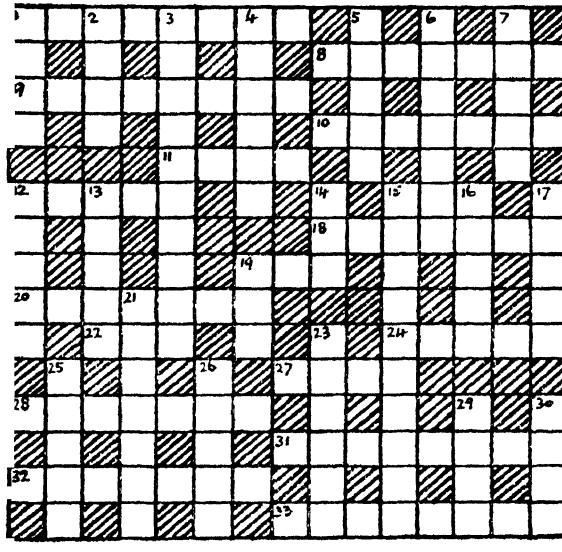
Across.

1. A well-known line from a famous poem, or is it the heartfelt prayer of a billiards player.
9. The charge sounds like an unknown quantity of coins.
10. This space is reserved for the scholar.
11. This knife sounds like a girl, perhaps
12. May produce money or smoke
13. The person who has this certainly does not " hide his light under a bushel."
16. This " 17 across " may be bought for " 17 across " this.
17. See " 16 across."
18. See " 30 across."
20. Five, that is, mean to give opposition.
21. The commercial traveller likes to get this row.
23. All together, boys.
24. See " 26 across."
25. A change in lamps.
26. Even Paradise could show the want of " 24 across."
30. " 18 across " this household article is a spoil-sport
31. There's a boy round about the animal so it's not very reliable.
32. To do this take it in curtailed.
33. Lower.

Down.

1. One-third of " 1 across " followed by part of Ireland makes the motorist stop
2. Irish place which sounds almost fairylike.
3. Most philosophers make the best of things but this one sounds unable.
4. Descriptive of wine or water
5. Who was the Biblical character who kept a motor-cycle in upturned soil?
6. This may end in one of two being this beheaded.
7. In spite of our best hopes, there's evidently a place in Hell for us.
8. The soldier cook attends to.
14. An arm on which one may place a foot, or two feet, or even three feet
15. Are an article grammatically correct to describe a space? Yes.
19. Stand a real mix-up in a betting contrivance.
20. The upshot of this quarrel seems to be to sell the girl.
22. Not a little flower but a favour.
23. The weapon of a group of animals around a cloak.
24. A man of power.
27. The mother of a certain girl.
28. Burlesque.
29. Fell.

NUMBER 8



Clues to Number 8

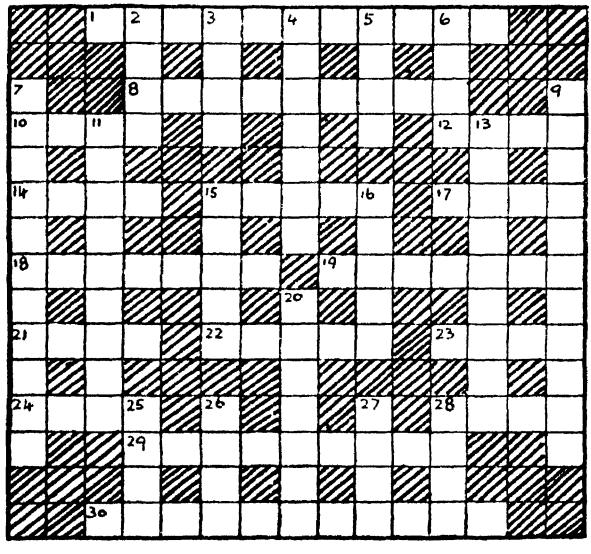
Across

1. Fruit you may cull during them beheaded.
8. The vessel in which the tailor has an interest.
9. A word which illustrates itself three times.
10. Sound evidence that the rest is sound.
11. Little barrels.
12. This Biblical tree might have a glum appearance.
15. The animal for the criminal.
18. This famous novel looks like a command to a European to do a bit of gardening.
19. Free hint to amateur conjurers: If you cut off a certain animal's tail, you'll produce—a snake!
20. A Scotsman's own chestnut, perhaps, would make this course all right.
22. A Cockney might find this loch difficult.
24. A girl of spirit.
27. The animal to suffer.
28. The bird from any loch.
31. Not grain (anag.).
32. A lady is for the most part a drug on the market.
33. The diminishing result of trick work.

Down.

1. The singer of the fish world.
2. A friend you need
   Is a friend indeed
3. The rascal who probably looked after Cetewayo.
4. A word of praise.
5. Means of throwing or perhaps worn after being thrown
6. A famous warrior who could show ability in a few inches.
7. European capital.
12. The French town behind which Polonius hid.
13. A backward Asiatic state? Yes, but it has produced heavenly food.
14. A way aviators have.
15. What great battle suggests that the hiker is at rest?
16. Part of the body.
17. Should you wish to describe iron, for example, write a letter in the course of a meal.
19. This will do for the rest.
21. The machine which sounds right to follow up the hill.
23. Another free hint to amateur conjurers: If you cut out one letter of this word, you'll find—five? no—eight.
25. The land of groans?
26. A noisy geographical feature?
29. The judge who sounds as if he could carry all the clubs himself.
30. An animal.

NUMBER 9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Clues to Number 9

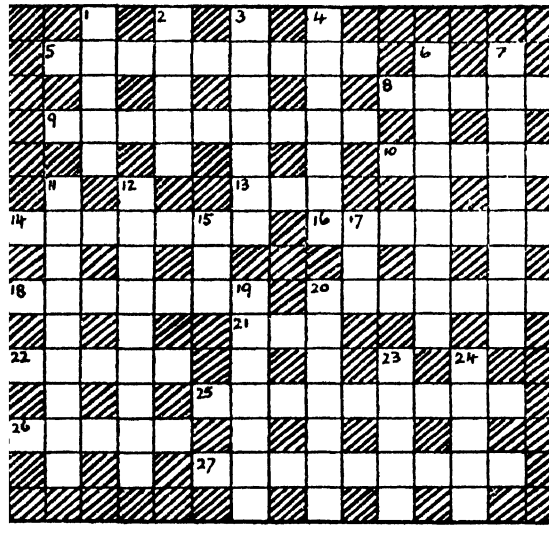
Across.

1. Is this craft or a bit of the craftsman?
8. Rising and mostly important.
10. A little room means to stick out.
12. Two numbers mixed will cook your goose.
14. Little aids to make the wheels go round.
15. One of eighteen
17. Determination shows fine substance.
18. This kind of talk makes a friend swear.
19. No, not a tennis dance, but an outdoor game.
21. The dash of an animal without its tail
22. He helps me to make the most of the subject.
23. The fish that used to go to war.
24. The heart of the States.
28. A bit of string or a bit of wood may be a bit of a puzzle.
29. Nautical position suggestive of an extended flank.
30. The fault which suggests an impending electrical failure.

Down.

Tom and I combine to forget
3. This collision at an indoor game appeals to lovers.
4. This kind of water will make dear tea—it's surprising that it makes tea at all!
5. Ham's near relative.
6. Preposition.
7. The beautiful girl in the garden.
9. Place in an office some chaps TS—in bits.
11. No polite word, though on the Continent it would be a polite one
13. Will this do for a change?
15. Should this person's heart fall out, we would naturally get the wind up.
16. She's only nice when she's heartless.
20. Spinsters will get little help from poetry of this type—even if it does deal with husbandry.
25. One of half of "26 down" is this word's meaning.
26. There's nothing in a skin to make a number.
27. Good solid business.
28. He made a great success of "Hamlet," but what else could you expect fron one who sounds so sharp?

NUMBER 10



Clues to Number 10

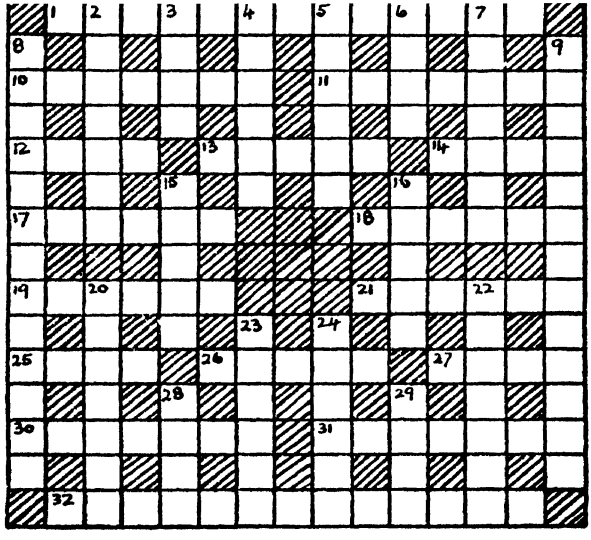
Across.

5. Take a rise out of a novelist? It's risky.
8. The seat in which we find a little goddess about tea-time.
9. "Be admiral," as an anagram, would be this kind of ambition for the Cadet
10. The girl who made the cloth in the past.
13. A sporting verb.
14. This part of a machine might be altered, don't you agree?
16. An animal.
18. Not a special musical period, but something to give soothing to strains.
20. The complaint which apparently favours the continuance of England—Australia cricket matches.
21. Neither's companion.
22. The boy the soldier takes with him.
25. A careless word to describe how the horse found the racecourse, perhaps.
26 Some water!
27. Surely not conversation among the vegetables! Ask Jack.

Down.

1. The large number produced by Herod.
2. A flat is anything but beautiful.
3. The gloomy result of seeing an animal around a vehicle.
4. Total the fish in confusing fashion.
6. What the purser gave the objectionable stout passenger.
7. Behead this brave word and you've evidently removed a relative.
11. This animal is out of its mind in a queer place surely
12. The beautiful animal in the garden?
15. With which you work "14 across."
17. The tune that could have saved those in the Black Hole of Calcutta.
19. It apparently only shows anger in the end but it's altogether angry and could even be completely angered.
20. This earnest word would be merely curious without its third letter
23. One musical direction sounds like a great many.
24. The hillock which sounds suggestive of Oliver.

NUMBER 11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Clues to Number 11

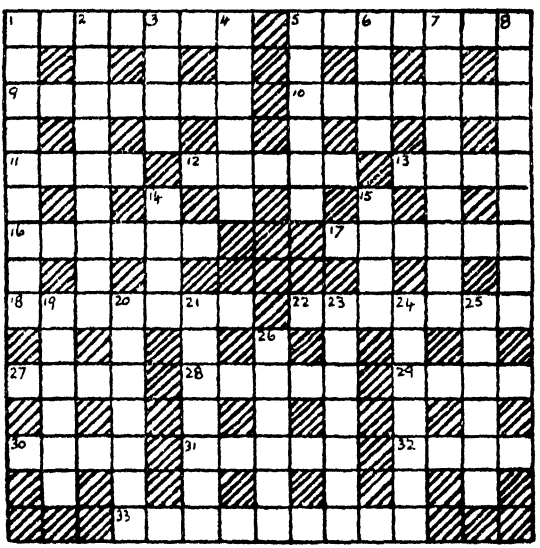
Across.

1. Suitable epithet for burglars and pianists—with apologies to the latter if need be.
10. The part of a book that appeals to the dentist.
11. An instrument with a vehicle in it.
12. Units which look very official.
13. To have one politician surrounded by drink is quite enough, thank you.
14. The disease of the flower world.
17. Issue.
18. An extended meal?
19. Brings on, apparently in animals.
21. There's some decay in this cavity.
25. The tidy product of a volcano.
26. This instrument of torture was responsible for many revolutions.
27. The fruit to scrape.
30. A noisy thief?
31. The poet's reward.
32. No, instead of being a Russian sprinter it's a creeper.

Down.

2. Without doubt a piece of land may be realised by this sum.
3. This with this beheaded.
4. The daughter of Mohammed does not sound "16 down."
5. The dough for a simpleton.
6. This space is reserved for a short test.
7. A summary word.
8. The riser who gets into Ayr all muddled in the end.
9. Overhearing suggests that part of the house is in disrepair.
15. A regretful word.
16. See "29 down"
20. A stupid in meaningless numbers is outstanding.
22. Cut off its head to make it walk queerly—rubbish, isn't it?
23. The price of the attack.
24. The volume of business transacted.
28. A musical insult?
29. Tilt.

NUMBER 12



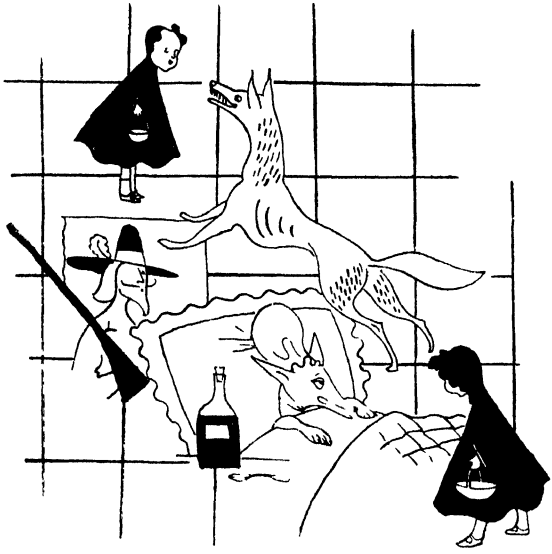
Clues to Number 12

Across.

1. Take a hundred away and what is left will sound queer specimens.
5. Asiatic town—or is someone reminding one of the family about the grip.
9. Do you actually put animals in backwards into this sweet?
10. Say in a hurry.
11. A shop feature to cultivate
12. This fish is counted as the equal of a European.
13. This powerful man's poetry is distinctly backward
16. A beautiful girl?
17. The black woman has lost her head so she shows us the way out
18. The time of day to smooth things over.
22. Locks.
27. Box.
28. A form of slate.
29. Conceal this skin.
30. A shy arrangement of fish.
31. Bar.
32. The European animal belongs to us
33. Not a heavy cape, and it's bright.

Down.

1. A large number, myself, an animal and some foodstuff together make the mark.
2. Annoy—or is Sambo by any chance asking for this.
3. When the lady teacher asked who was this Mohammedan priest, did the small boy say himself?
4. A bit of a gardener he may be but he never comes to the point.
5. Break; beheaded stretch; but behead again and it's both.
6. The look of the disturbed servant.
7. Habit about a disturbed meal is lacking fancy.
8. Stirs dust (anag.).
14. This fairy might easily be mature.
15. A beheaded ghost actually means to make eyes.
19. Great snakes!
20. One of the denizens of the deep.
21.
23. Test ore (anag.).
24. Their organisation is largely a matter of form.
25. Last.
26. Not very great yet some would take it as an insult.



29 CROSSWORDS IN STORIES

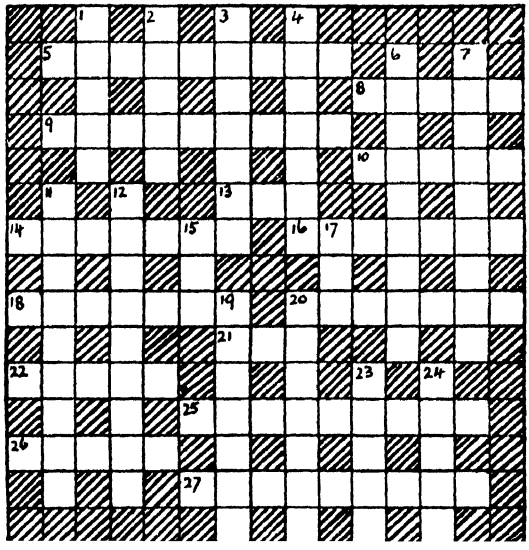
1. THE BOSUN

I was sailing as an " 11 down " on a small tramp bound for the " 16 across " " 27 across " and came on board to find the " 5 across " flying at the truck, indicating that we were on the " 15 down " of departure. I was " 18 across " into my " 26 across " which was " 22 across " the bridge. After depositing my gear there, I strolled on deck to explore. In the course of my wanderings, I ran into the bosun.

He was truly an ancient " 14 across," brought up more to " 7 down " than to the devices of " 25 across." His manner was " 24 down " and " 9 across." He had visited many rivers, including even the distant " 4 down." I gathered that while he was not the traditional " 19 down " sailor, still he was fond of a glass of " 21 across," and under its influence would " 10 across " much time in yarns of " 6 down " and adventure.

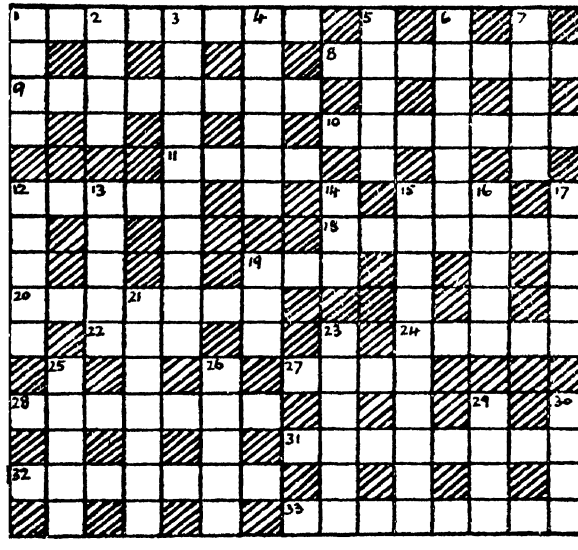
I cannot remember " 20 across," but it was probably the sight of the " 12 down " on deck, that provoked the story he told me, the forerunner of many. He had sailed with an Irish skipper on this self-same run on a previous occasion. That skipper may have been

1. THE BOSUN



able to " 17 down " the compass but his knowledge of navigation was more " 20 down " than scientific, and had been acquired by observation and by keeping his " 3 down " " 13 across " lifting. He used to boast—said the bosun—that he knew every " 8 across " and every rock on this run. One " 1 down " night, skirting the Spanish coast just on " 2 down " bells, he struck heavily, and his only remark was " and that's one of them." " 23 down " and to the point, wasn't it?

2. A STORY I READ



2. A STORY I READ

The other day I happened to " 2 down " a story of the " 7 down " and " 28 across " type. It was hardly a serious type of " 15 down "—in fact, it was distinctly " 10 across "—but it certainly was a " 1 across." I had just returned from South America from " 12 across " and I bought the yarn just before I went to my destination in London by " 1 down." And now give " 22 across " and I will give you an account of the story.

The hero's name was " 26 down " and the heroine was called " 27 across." Although the former was called a " 3 down " by his friends, he did not commit " 20 across." He was merely fond of the fair sex.

There had been a robbery at a house near the river " 19 down " and a detective was coming up in a " 29 down " " 6 down " car, The " 5 down " who had broken the safe thought he would get away " 4 down " with his stolen goods and was preparing to drive away in his " 18 across " car. He had been in prison often and so was known to some as an old " 15 across." He used to boast " 8 across " that when he shot, he shot to " 11 across."

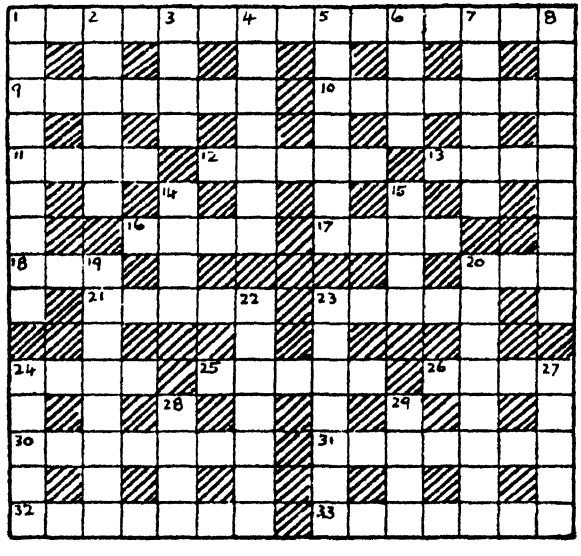
He was so cool that he thought he would " 32 across " through the passages once again just to make sure that he had left no traces. All of a sudden there was a cry of " Stop ' 25 down.' "

At once he bolted for his car. Acute danger was now quickly " 21 down " upon him and in the " 16 down " of a powerful light he saw a man " 9 across " a revolver. Once more the cry was " 33 across," but he sprang for his car and it soon sped down the road. As he rounded a " 30 down " he suddenly saw the detective's car approach The road was narrow and a smash was inevitable. Crash !

The criminal's car was found next morning in the " 24 across " which grew on the riverside near the scene of the " 12 down." The other car, badly twisted, lay on the " 17 down " at the other side of the road.

At the enquiry the next week, which took up the " 23 down " day, the Coroner said that it was indeed " 14 down " that a man should so " 13 down " himself in sin. He was evidently a man prone to conceited imitation and to " 31 across " had become second nature to him. The " 19 across."

3. A FAMOUS RACE



. A FAMOUS RACE

When the Royal Yacht " 1 down " met the Yankee " 20 down " on his occasion, it was a perfect day—blue sky, bright sunshine, sparkling waters and a steady " 26 across " from South by " 16 across " ; " 29 down " test and no flukes. In manœuvring for position before the " 14 down " hour, the British boat had the better of it, and when the gun went she was first " 3 down " the " 28 down " and in the weather berth. The course was a " 13 across," a " 12 across," a run and a short leg close hauled to Commodore, twice round. The crucial matter was the first stretch. If the Britisher could keep her lead there she was fairly safe to maintain it on the other points of sailing. And so she did until near the very end of the race.

On the second round the rival captains continued to " 20 across " with each other, using their " 22 down " with great skill. The Yankee skipper did not " 4 down " to employ his " 24 down " and every " 8 down " he could " 30 across " to get " 11 across " from his opponent, but luff as he would to starboard or to " 10 down," Carter, the British captain, was keenly " 25 across " to all his " 23 down " and refused to let him pass. In the long run before the wind the yachts made a beautiful picture, each presenting the " 5 down " illusion of a stately " 9 across." With booms to one side, and spinnakers to the other and " 1 across " " 21 across " they looked like pyramids moving majestically along, their canvas gleaming white as " 6 down " in the glorious sunshine. Nearing the end of the run, the American made up the " 2 down " just before the " 24 across " round the homeward mark, and for the first time got her nose in front, and taking advantage of the opportunity stretched out and finished well ahead. But the " 7 down " were still in doubt. The British boat had time allowance. She appeared to have the race in hand but there was the " 27 down " that she might need all her time and more. The excitement grew apace, enough almost to make one " 18 across." Thousands lined the beach and while some held their watches ticking off the seconds, others hitched their " 10 across " (s) like real seamen, muttering, " Will she do it ? " The suspense seemed " 32 across " and the marvellous silence was so deep that you imagined you could hear the wind whistling through the " 31 across " of the British yacht, heeling to starboard, main boom " 33 across " well home and a feather at her bows as she raced for the line. And she did it with something to spare. The winning gun let pandemonium loose ; the crowds yelled themselves hoarse and the din was so " 17 across " that it might have been heard from Scotland to India—even, perhaps, in " 23 across." So finished the greatest " 15 down " in yachting history.

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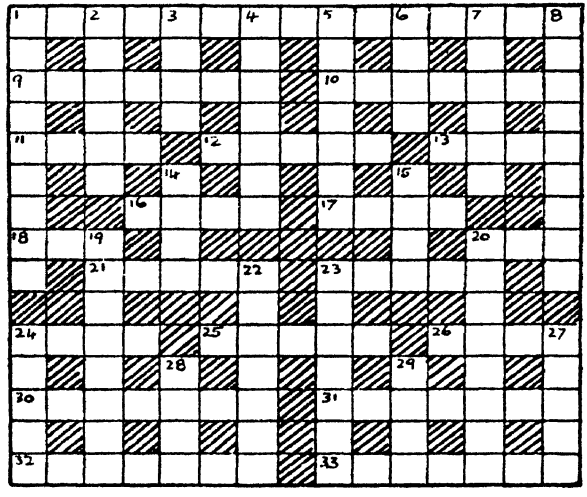

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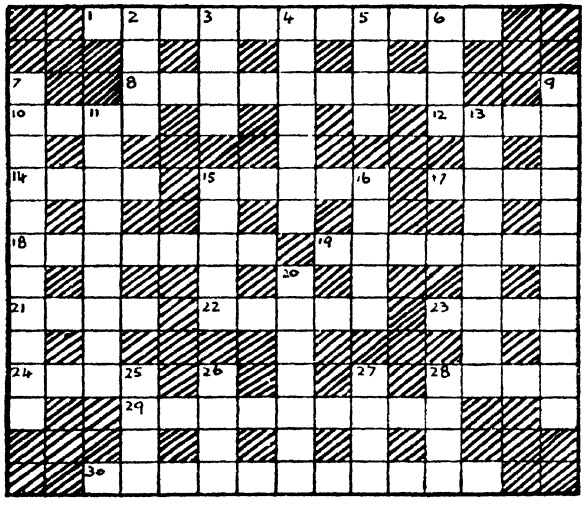
4. SMITH, AMATEUR GOLFER

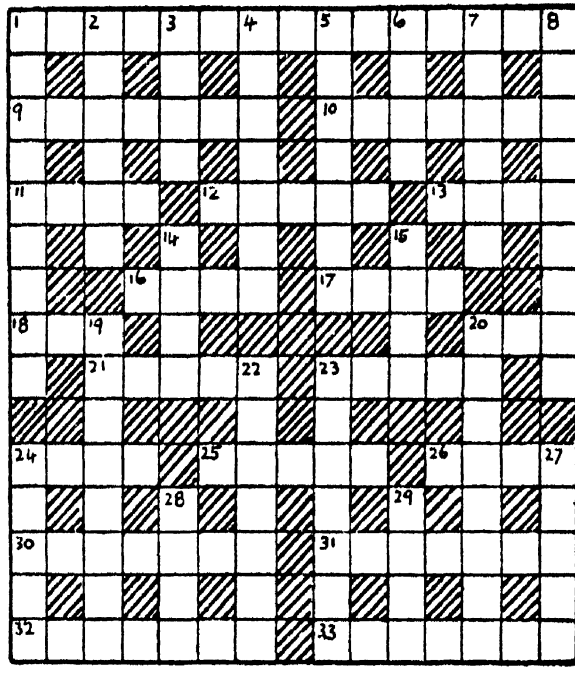


4. SMITH, AMATEUR GOLFER

I venture to " 11 down " that the game of golf has a wonderful " 7 down " but can be extremely " 1 across." To be " 8 across " we should all go in for " 9 down " practice—but few of us do.

Smith is a typical example. In outward semblance he is the " 27 down " ideal of a golfer, a perfect " 28 down " in plus-fours, and when he " 2 down " to his " 14 across " for a " 15 across " he feels he could enter for the " 24 across " championship and scorns the offer of even a couple of " 19 across." But " 10 across," he really cannot play for " 6 down." When he " 5 down " his ball for his " 16 down " or when he uses his " 20 down " through the fairway or his " 18 across " in the sand " 21 across," he (like the rest of us) thinks he will do something special and " 15 down " his mind and body in the doing of it. Mistakes are " 3 down." His " 28 across " is stiff when it should bend and vice versa ; he abandons his swing for a terrific " 23 across " and so develops a " 4 down " " 22 across" or a wicked pull. When he comes " 25 down " the green and tries to guide his ball to the " 30 across " of the " 17 across " he is in two minds whether to put " 26 down " on it with appropriate " 12 across " or run it up. When by chance he gets a good shot or flukes a long putt, he indulges in a " 29 across " outburst—but usually his language is a " 13 down " of swear words. Let's hope he will improve.

5. MY GARDEN



5. MY GARDEN

My garden is in three sections—one of flowers, one of fruit and the " 1 down " section. In the last-named I grow " 2 down ' beans and " 24 across."

My fruit section is fairly representative, having in it " 5 down " bushes, " 8 down " canes and " 15 down " trees.

I have a " 12 across " avenue leading up to the house and the commonest " 17 across " on either side is the " 20 across."

Last spring I had a wonderful display of daffodils of the " 33 across " variety. In the summer the flower garden was a blaze of colour. Interlaced in the " 30 across " was " 1 across." The " 31 across " and " 3 down " plots—which I had developed from the " 13 across " stage—were resplendent in their varied hues.

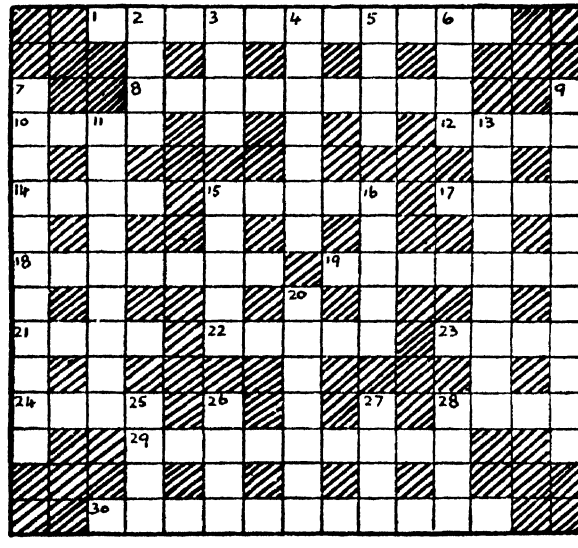
Nestling between the stones in the rockery were " 32 across " and " 9 across "—their yellow and blue contrasting very well and the " 28 down " perfume of the former being most agreeable.

As " 10 across " the " 21 across " blooms, with which I won first prize at our local show, I really must say they were magnificent specimens. Some of my friends regard the giant " 20 down " over in the south corner as rather a " 23 across."

This summer my " 26 across " gardener and I have had much worry due to the vagaries of our " 23 down." We had a long spell of intense " 14 down " and we were engaged daily in " 19 down " the plants with assiduous care. They required a lot as the soil is very " 7 down." The old fellow warned me that the weather was going to break and that I should stake up the tall plants along the " 6 down " of one narrow border. I " 4 down " his counsel. You can imagine my horror when one night the storm " 24 down " on us in all its fury. After working its " 22 down " on the garden for several days it died away. But when I went out to examine the place, everything was laid " 18 across." It was of no " 25 across " to think of what might have been. The plants and flowers had formerly been beautiful in their colourful " 27 down " ; " 11 across " were now a miserable " 29 down " and each " 16 across " seemed to droop more than the next.

I will certainly take his advice next time !

6. OUR PARTY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6. OUR PARTY

A year ago on the 31st March, we instituted our club with premises in " 19 across " in London. This year on the " 30 across " we, of course, held a " 9 down."

For several days beforehand workmen had been as busy as " 5 down " and when the great day dawned—the " 2 down " and ends being cleared away—our " 25 down " hall was beautifully " 8 across."

Many of the young ladies were looking forward to meeting Lieutenants " 24 across " Jones and " 21 across " Arnold who had both won renown during the Great War at " 10 across."

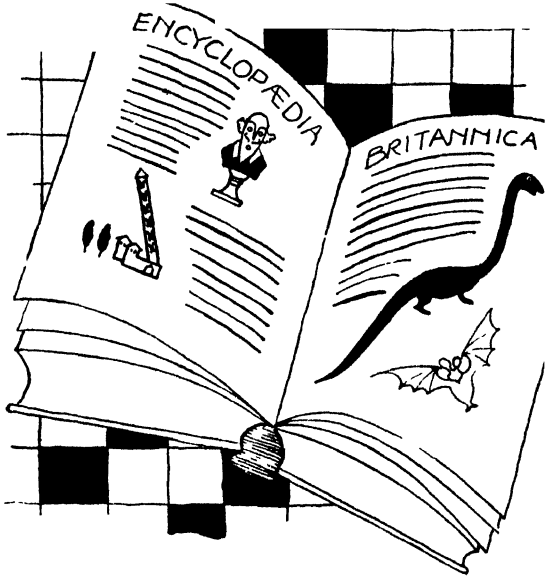
Of course our party was in the form of a " 15 across " 22 across " carnival. We had stewards at each " 23 across " and, to prevent gate-crashing, nobody was allowed to enter who could not give our secret " 6 down " sign. Fortunately for the success of the evening there were not many " 29 across," nearly everyone being there.

Some of the costumes were remarkable. We had the " 28 down " of Russia, " 13 down " the Great, and even the venerable " 17 across." Beauty was there with the Beast and many a young man would like to have " 15 down " her from her horrible partner. My pal Thomson who had intended to come as Ben Gunn did not show " 14 across." Perhaps his coracle ran " 4 down " somewhere. Little Willie Wilson won the first prize. He came as—what do you think ?– a " 3 down," and he gave us sound evidence of his identity. Second prize was won by Miss Elizabeth Watkins as Queen Elizabeth. She entered with her " 20 down " and carried herself with a " 12 across " and " 1 across " which suited the part very well.

We danced a lot and everybody seemed happy. The " 11 down " was in tip-top form and one " 18 across " in particular was encored over and over. " 27 down " were being served in the lounge where a " 28 across " was playing light music.

After midnight the fun was uproarious because, of course, " 7 down " had then arrived.

I saw many old friends I had not seen for " 16 down " and exchanged many reminiscences with them as we sipped " 26 down " in the bar.



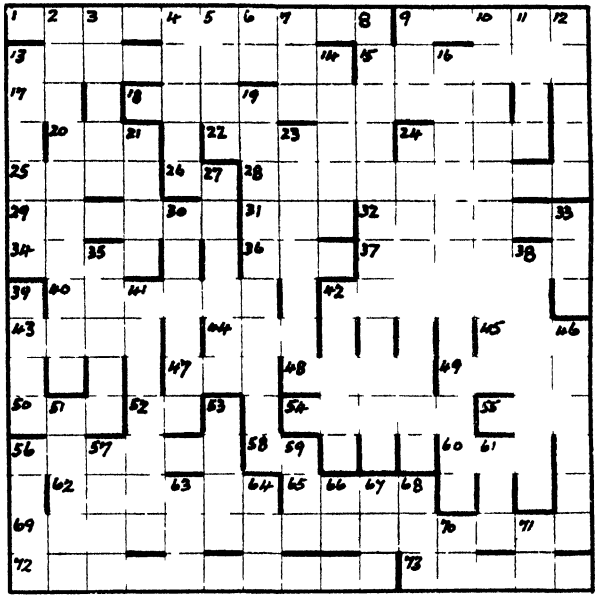
30 CROSSWORDS—REFERENCE

1. GENERAL KNOWLEDGE

CLUES.

ACROSS.

1. This and " 10 down " are common types of " 8 down."
9. Who was Esau's twin ?
13. A famous Greek philosopher.
15. What was Martin Luther's faith called by some ?
17. A little science.
18. A famous explorer.
20. The centre of revolution.
22. Who was the " high flier " of the Ancient Greeks.
24. A type of voice.
25. A fruit.
26. By these letters one of the U.S.A. is commonly known.
28. A Shaw play.
29. A charm.
31. An English cathedral.
32. The first word of " 69 across."
34. A Spanish coin.
36. The latter half of " 37 across."
37. A 19th century U.S.A. president.
40. S. African town.
42. Part of India.
43. One of a famous pair of lovers.
44. One hundred and ten in a meaningless mixture.
45. Woad, for example.
47. Famous club.
48. Who was the Dutch old master who painted " Tobit and the Angel " ?
49. A sieve.
50. Male name.
52. A little baronet.
54. A high plain of S. Africa.
55. Life's successes, metaphorically speaking.
56. French scientist whose name is in current use to-day.
58. A common conjunction.
60. A continental neck.
62. A grave rising.

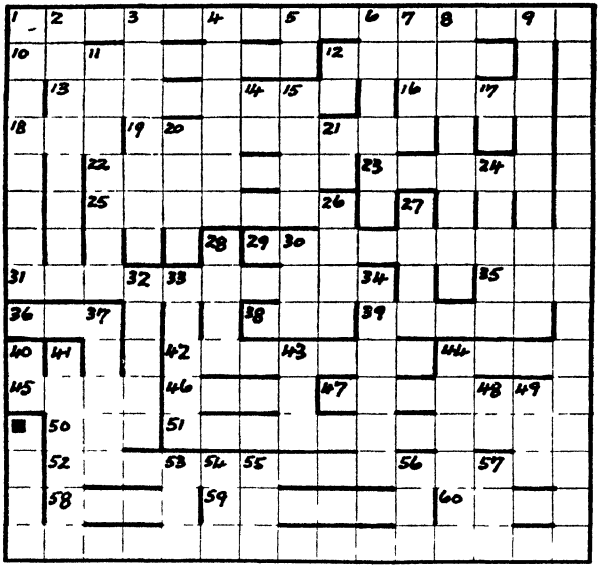


68 Several people who gained this are mentioned in this puzzle
69 One of the most famous books in English Literature (3 words)
72 A hand lacking royalties and even more than that
73 Famous English scientist

DOWN

2 Who was it who shouted "Eureka"?
3 The depression at a place where a nerve enters an organ
4 An anaesthetic
5 Early O T character
6 Little height here
7 An American animal
8 MFRE HOT TERMS (anag)
9 Part of a petrol engine
10 See 1 across
11 A European capital
12 Famous English poet
13 Dressed stone
14 A type of poem
16 Trains, etc
19 Who discovered that the sun is the centre round which planets move?
21 Who built the first European steamship?
23 A genus of large fossil sloths
24 An architectural feature
27 The home of Ulysses
30 Who was the first King of England?
33 One of Napoleon's marshal
35 Department of France
38 The home of the gods
39 Sherlock Holmes's tobacco
41 Who wrote the music for 'The Desert Song
42 One of the bowler's tricks
46 —— of Elia
51 A shadow
53 A native Indian policeman
56 Chinese town
57 Word used once in these clues
59 Might be a kind of 42 down'
61 Native magic
63 The common name of a S American town
64 Court
66 Another common conjunction
67 Rate rating
68 A fish
70 There's little company here
71 Contracted for example

2. HISTORY AND GEOGRAPHY



Beginning in Square No. 1, and running round the outside of the design, in the direction of the Arrow, as far as the "marked" square, are the words of a famous

2. HISTORY AND GEOGRAPHY

CLUES.

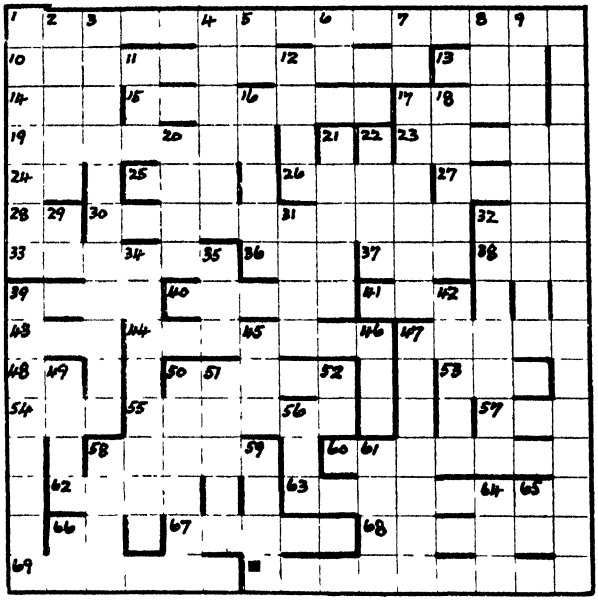
ACROSS.

10. An old tax.
12. A scene of heavy fighting during the Great War.
13. A former region in Europe.
16. What is a song doing in this puzzle?
18. The War of Jenkin's ——: 1739.
19. 1066.
22. Part of Africa.
23. The Scots and English did in 1603.
25. A town of Sussex.
29. A town of India.
31. A town of California.
35. An aid to the advance of the Vikings.
36. "Oslo, Warwick, Utrecht, Arras, Athens." (Hidden.)
38. The French sea.
39. At the sound of the armour.
42. Sindbad's home town.
44. A biblical land bordering on Moab
45. One of the U.S.A.
46. A modern European force in justice.
47. Frederick's land.
50. One of the features of Roman civilisation.
51. 1314.
52. One of the outstanding personalities in English history.
58. One of the "shirts"?
59. Another of the U.S.A.
60. It doesn't sound very big but there was room on it for a celebrated clan fight.

DOWN.

1. A battle of the Civil War.
2. The scene of a Turkish naval disaster of last century.
3. A town of Italy.
4. One of England's most famous sailors.
5. A small journalist who butted in here.
6. European capital.
7. Periods in history.
8. English town.
9. A Norwegian channel.
11. Those who won at "19 across."
12. A little advertisement is contracted in time.
14. Britain's allies won this "2 down."
15. A town on the Riviera.
17. A bit of "2 down"
20. The river on which "25 across" stands.
21. The end of "2 down."
24. Famous Ayrshire town.
26. One of the great British lines
27. Hadrian was responsible for one; Antonine for another.
28. Famous Indian city.
30. A bit of Palestine.
32. A former weapon.
33. An Indian notable.
34. Supplies being this has led to yielding in many a siege.
37. This often culminated in work for the executioner.
40. European river.
41. Famous soldiers of "47 across."
43. A former warrior of Europe.
44. Serbia is here found much confused.
48. And here you see us upside down.
49. Roman anger is still a force in Ireland.
53. Town famous in shanties.
54. A bit of Southend.
55. Led back.
56. A Cavalier epithet.
57. This time "54 down" is in its proper place.

3. SHAKESPEARE



Beginning in Square No. 1, and running round the outside of the design in the direction of the Arrow as far as the " marked " square, are the opening words of a famous speech.

CLUES.

ACROSS.

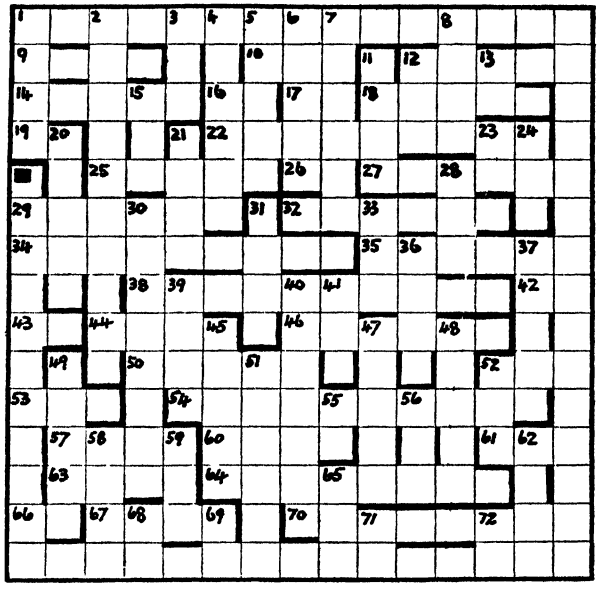
10. Who said :
" Was the hope drunk
Wherein you dressed yourself ?
Hath it slept since ? "
13. " With ——, Ho, the wind and the rain."
14. Hail !
15. " Naught shall make us rue,
If —— to herself do rest but true."
(King John.)
17. A character in " As You Like It."
19. Trace.
23. " Our ——s are traitors,
And make us lose the good we oft might win,
By fearing to attempt."
(Measure for Measure).
24. " When sorrows come, they come not single spies,
But —— battalions."
(Hamlet.)
25. A poetic form.
26. Romeo, for example.
27. Turn.
28. A word from " 23 across."

30. Claudio was one.
32. Suitable word to describe Autolycus.
33. And this is a suitable word to describe the clown in the same play.
36. "Without his ——, like a dried herring." (Romeo and Juliet.)
37. "Where should this music be? i' the —— or the earth?" (The Tempest.)
38. "But fearing lest my jealous —— might err,
. . . . . .
I gave him gentle looks."
(Two Gentlemen of Verona.)
39. "—— Brutus."
40. "Which taken at the ——
Leads on to fortune."
41. Cleopatra's murderer?
43. Pronoun.
44. A character in "As You Like It."
47. It was the ambition of "10 across." to become this.
48. Hence!
50. A character from "Romeo and Juliet."
53. Peer.
54. An expression of contempt.
55. A character in "Julius Cæsar."
57. "Be thou as chaste as ——,
. . . thou shalt not escape calumny." (Hamlet.)
58. Mix.
60. Lovesick.
62. Kind.
63. "O, fly to——
Till that the nobles and the armed commons
Have of their puissance made a little taste."
(Henry IV, Part 2.)
66. An exclamation.
67. Preposition.
68. This is not often found in Shakespeare.
69. "tall to 't——, or we run ourselves aground; bestir, bestir."

DOWN.

1. Character from "Julius Cæsar."
2. The bird of evil omen.
3. The date of the murder.
4. A bloody hallucination.
5. A short scene.
6. Old English.
7. An expression of surprise.
8. "You may as well
Forbid the —— for to obey the moon."
(The Winter's Tale.)
9. Shakespearean play.
11. Still.
12. English town.
16. A sufferer from a foul disease.
17. A character in a Shakespearean poem.
18. The action of part of "King Lear" takes place near here.
20. Image.
21. Measured.
22. Song.
29. Is upside down.
31. "Love's might is ——"
(Twelfth Night.)
32. Character from "The Merchant of Venice."
34. The magician.
35. A bit of Othello.
39. A character in "Much Ado about Nothing."
42. Katherine was this for a time in "Henry V"
45. "Shakespeare: His Mind and ——." (Dowden.)
46. "—— damn'd spot."
47. Mercy.
49. Soar in confusion.
50. Entrance.
51. "Therefore."
52. As backward as can be.
56. Pronoun.
58. Othello.
59. Character from "Antony and Cleopatra."
61. A beheaded deer.
64. A lot of this about its last letter provides a Shakespearean title.
65. The first half of "31 down."
66. Still another exclamation.

4. BIBLICAL



Beginning in square No. 1, and running round the outside of the diagram as far as the " marked " square, are the opening words of a well-known psalm.

4. BIBLICAL

CLUES.

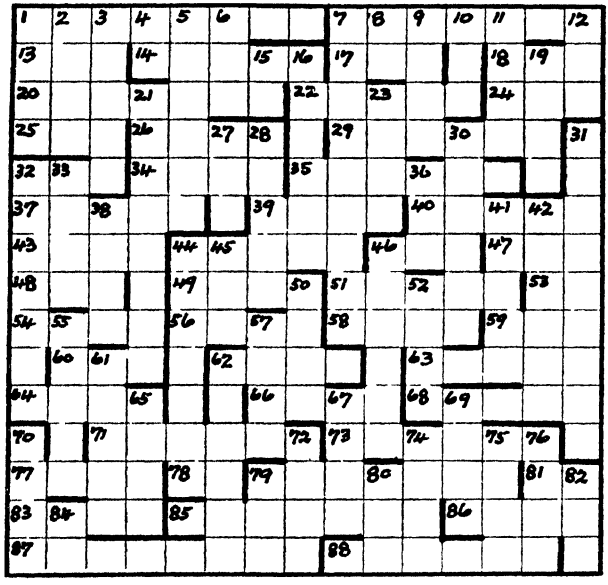
ACROSS.

9. A feature of Biblical roads.
10. David in Wales.
12. Hebron.
14. The native place of Gaius.
16. This is a part of Beer-sheba, and
17. this is a part of Italy.
18. David, having lost his head, describes this.
19. A King of Bashan.
22. This Christian name means "gift of God."
25. Elijah.
26. Herod without his staff.
27. "He was also wayward and slow of belief."
29. The first wife of Adam according to some.
32. The son of Amoz
34. Naomi's husband.
35. DANGER (anag.).
38. The son of Enoch.
42. Just a small point.
43. A common word at the beginning of an exhortation
44. See "8 down."
46. A Syrian general.
50. Ruth's mother-in-law.
52. One Biblical character—or several?
53. Africa in general, and Egypt in particular, are called "the land of ——" (Psalm 78).
54. "the highways were ——" (Judges, 5.)
57. Jollity.
60. The "allah" of the Arabians.
61. An animal.
63. A flower.
64. Elymas, for example
66. The same as "13 down."
67. Ship's company
70. A son of Jacob.

DOWN.

1. A person mentioned in 2 Chron. IX.
2. I RISE STALE (anag.).
3. No true account.
4. A city of Judah.
5. These thoughts might be lofty thoughts if a number were included.
6. The forerunner of Hope.
7. Payments.
8. The wise men from "44 across."
11. Strike.
12. Half "46 across."
13. The same as "66 across."
15. A beautiful word in a French Bible, perhaps.
20. Wickedness.
21. "The Widow's ——"
23. "13 down" reversed.
24. The person who had the five barley loaves.
28. An aid to advance.
30. "God with us."
31. A furious driver.
33. The this of some Biblical characters must not be taken literally.
36. Gifts.
37. An article in the priest's dress.
39. Early O.T. character.
40. "Will the —— be willing to serve thee, or abide by thy crib?" (Job. 39.)
41. Distinctly unhappy.
45. "STONE" (anag.).
47. Slander.
48. "——, shine for thy light is come"
49. A bird.
51. A god of the Ammonites.
52. One end of the Sea of Galilee is sheltered.
55. One hundred and one.
56. Peor with nothing less is through.
58. One of the plagues.
59. This for itself was an example of revenge.
62. With which Rebekah is associated.
65. English river.
68. No Protestant, this.
69. "61 across" with its head cut off.
71. Italian river.
72. A bit of Asia.

5. LANGUAGES



The answers to the following clues may be in (1) English, (2) Scots, (3) French, (4) Latin, or (5) German. (Almost half are English.)

5. LANGUAGES

CLUES.

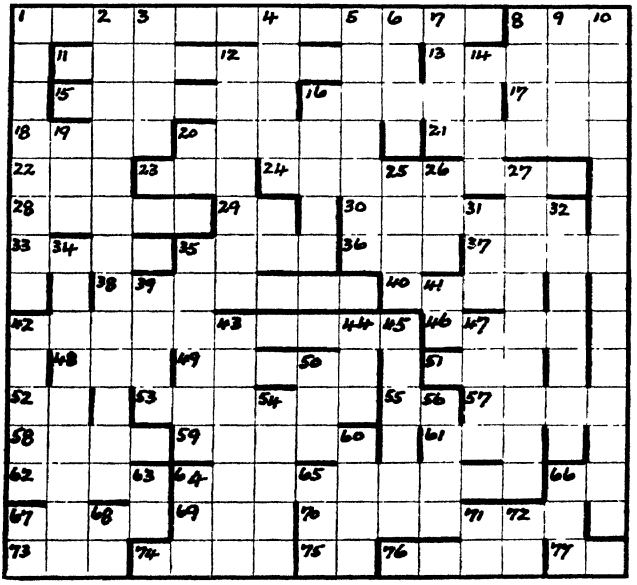
ACROSS.

1. Miss.
7. Break up.
13. Steal.
14. Ship.
17. Girl's name.
18. Where?
20. Everlasting.
22. All.
24 Law.
25 Boy's name.
26. Fever.
29. Ill.
32. Sum.
34. Remedy—if accented a cleric in another language.
35. Always.
37. Vessel.
39. Laugh.
40. Flower.
43. Nothing.
44. Good-bye.
46. Place
47. Part of the body.
48. Girl's name.
49. Want.
51. New.
53. Pronoun.
54. Fatigue.
56. Blood.
58. Grey.
59. Bird.
60. Wall.
62. Fear.
63. English river.
64. Bombast.
66. Part of a vehicle shows a number surrounded by the liquid, or a number in a cutter.
68. Come in!
71. Form.
73. Silver.
77. Eye.
78. If.
79. Interval.
81. A conjunction.
83. A certain piece of land.
85. Foolish.
86. Shirt——search in the English Channel.
87. Useless.
88. Whole.

DOWN.

1. Free.
2. Wheel—reversed it's a mountain in another language.
3. Evening.
4. A number—or does the Cockney think it's German?
5. Tongue.
6. Girl's name.
7. Twilight.
8. That.
9. Canvas.
10. Low.
11. Old.
12. Roman numbers mixed for another number.
15. Pronoun.
16. Substantial.
19. Part of the verb which is half of it.
21. Tell.
23. AMEN (anag.).
27. English river.
28. Creepy.
30. Tide.
31. Allow.
32. Fiercely.
33. Platform.
36. French town.
38. Mean.
41. One of the senses.
42. Fur.
44. English.
45. For a god.
46. A "liquid" carrier?
50. Two.
52. Quickly now!
55. Idol in one tongue, face in another
57. Genuine.
61. Till.
62. Mannerly.
65. Yarn.
67. Endure.
69. Fishers' gear.
70 Thirst.
72. Fish.
74. Substance.
75. The same as "38 down"
76. Weed.
79. Country
80. Figure of speech.
82. Look up to this.
84. Pronoun.

6. ANOTHER GENERAL KNOWLEDGE TEST



6. ANOTHER GENERAL KNOWLEDGE TEST

CLUES.

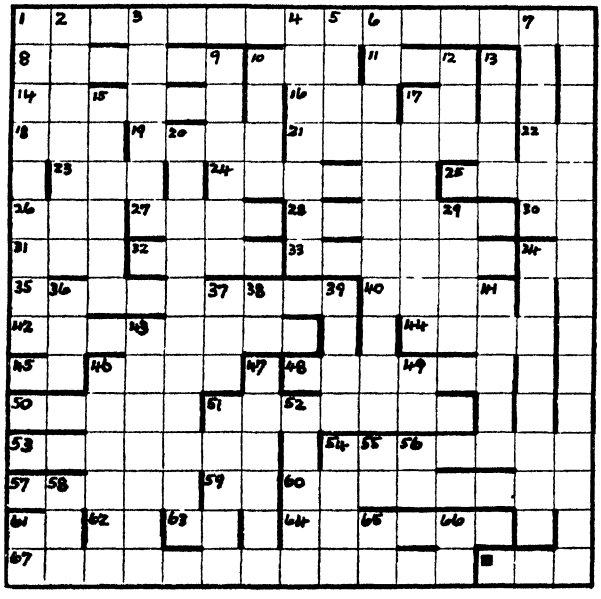
ACROSS.

1. Who was the master who painted "The Last Judgment"?
8. This town of "38 across" has given its name to several places in the British Isles.
11. Who wrote "Pendennis"?
13. Grecian.
15. Famous English composer of church music.
16. Who wrote "The Scarlet Pimpernel"?
17. An Eastern name.
18. Music and Painting
20. Famous German composer.
21. Another town of "38 across."
22. Who wrote "Tales of Horror and Mystery"?
23. A King of England as he was known to his intimates.
24. French president.
28. Who wrote "It is never too late to mend"?
29. X
30. Who was "the Apostle of Free Trade"?
33. A musical work.
35. Indian coin.
36. Where is the Horticultural centre of the Empire?
37. Suitable epithet for a desert.
38. European country.
40. Famous Scottish Rugby internationalist.
42. Who invented the power loom?
46. One of the Great Lakes.
48. A convulsion.
49. The main blood vessel.
51. Either PIN or NIP
52. One of a thousand and one modes of expressions.
53. Mongrel.
55. A little religious knowledge is needed here.
57. Length v. breadth
58. Sicilian volcano.
59. French river.
61. Biblical character.
62. An indoor game.
64. A vegetable.
66. Old English.
67. German river.
69. Card game.
70. A seasonal wind.
73. Part of "The Beggar's Opera."
74. Famous Quaker.
75. The place of bells.
76. Scottish loch.
77. A halting expression.

DOWN.

1. Who was the person in "The Rivals" who never got things quite right?
2. Who wrote "Le Génie du Christianisme"?
3. Who painted "The Laughing Cavalier"?
4. A famous writer of fables.
5. Famous 18th century actor.
6. Who painted "The Vision of St. Francis of Assisi"?
7. No energetic word, this.
8. Backward animals in the sky.
9. Nap.
10. A famous composition of Handel's (three words).
    Who wrote "Plain Tales from the Hills"?
14. "Pearl" and "Diamond" examples of this.
16. A renowned colonel in the American Civil War.
19. One of the deer family.
20. One of our colonies in short.
25. The French season.
26. "How's that"? "Out."
27. "A basic acetate of copper," says the Dictionary.
31. One of the tribes.
32. What was the capital of ancient Assyria?
34. Commonplace.
35. You'll find this word when you fill in the horizontal ones.
39. Draw.
41. That is.
42. What is "the ship of the desert"?
43. A famous singer of negro songs.
44. "—— a horse." (Korbay.)
45. Who was "the ape-man"?
47. A foreign coin.
50. A metal.
54. A Yorkshire town.
56. Casks.
60. Character in "Antony and Cleopatra."
63. An easy alternative you will agree.
64. Beverage.
65. The Christian name of a famous flier.
66. Number.
67. With "72 down" a musical instrument.
68. The middle of "56 down," for example.
71. Preposition.
72. See "67 down."

7. MUSICAL



Beginning in Square No. 1, and running round the outside of the diagram as far as the marked square, are the opening words of a well-known Quilter song.

7. MUSICAL

CLUES.

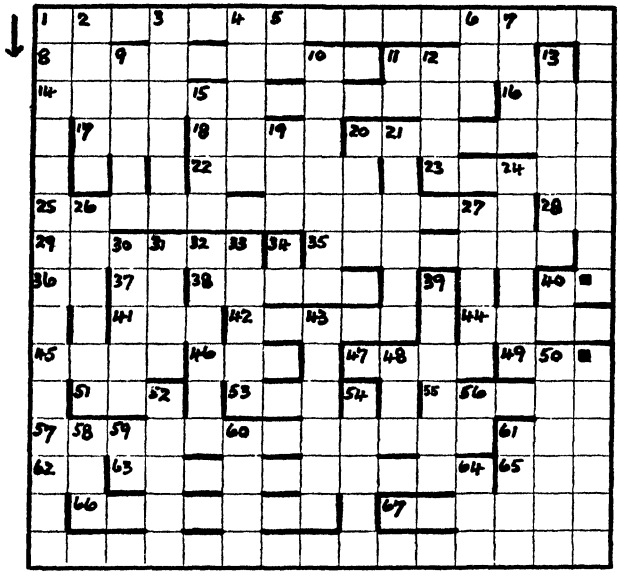
ACROSS.

8. The bassoon.
10. A sacred piece of music without its vowels.
11. Famous 18th century violinist.
14. Well-known Psalm tune.
16. A bit of a Tarantelle.
17. The reversed end of "18 across"
18. One.
19. German composer.
21. Spirited.
22. A compass point.
23. Part of the Opera.
24. Famous 19th century violinist.
25 "The Song of the ——"
26. Initials of operatic value.
27. A*bb*.
28. Many tenors have asked longingly who this is.
30. The initials of a famous Operatic bass.
31. The tune we literally breathe.
32 Record.
33. OUT ASS (anag.).
34. The Chief Engineer has been contracted to appear here.
35. Musical direction.
40. Another 19th century violinist.
42. Danish composer.
44. The hymn is ended.
45. This four times is a Spanish song.
46. A word from "O! Pure and Tender Star of Eve."
48. The Christian name of "4 down."
50. The composer of "Orfeo."
51. A famous firm of publishers.
53. Some musicians achieve this early, others not so early.
54. With fire.
57. The composer of "Land of Smiles."
59. Joan's contracted prefix.
60. An Opera by Wallace.
61. "48 across" "4 down" was, intimately speaking, the this of Joseph, or his brother.
62. And in France.
63. A bit of Sarasate in the colonies.
64. Who wrote "The Song of Destiny"?
67. The maker of makers.

DOWN.

Who composed "La Grande Duchesse"?
"The Prince of Italian Conductors."
3. An affair of several movements
4 "Bl—— D——" Is that enough?
5. Word mentioned once in these clues.
6. The composer of "Hymn of Praise."
7. The composer of "Parsifal."
9. Either pianist or harpist or bass of the 19th century.
10. The high-brow will object to her being introduced here.
12. Rig-out.
13. A former musical instrument
15. More and more.
17. IVAN RAN (anag.).
20. An Elgar work.
29. You always have several of this on the programme.
34. O! TIN CANS (anag.).
36. Immediately below me.
37. "57 across" without two consonants.
38. Noon with nothing doubly with drawn.
39. An instrument.
41. Famous quartette.
43. A brilliant showy piece of music.
46. Famous Hungarian conductor.
47. Christian name of the composer of "The Sergeant's Song."
49. Usually precede IOU.
51. Enough or very.
52. An organ stop.
54. British composer of comic operas
55. A bit of "Orpheus with his Lute."
56. Same as "17 across."
58. Not a whole beat!
61. An afterthought.
65. First class.
66. The original document.

8. LITERARY



NOTES :—(*a*) Beginning in Square No. 1, and running round the outside of the diagram (going horizontally at first) as far as the marked square, are the words of a well-known proverb.

(*b*) Beginning in Square No. 1, and running round the outside of the diagram (going vertically at first) as far as the marked square, are the words of a famous quotation from Pope's "Essay on Man."

8. LITERARY

CLUES.

ACROSS.

8. "Small —— in the path of life
Lie thickly sown."
(Baillie—"Basil.")
11. The poet's island.
14. Character from "Midsummer Night's Dream."
16. A period without a letter.
17. An active anagram of "41 across."
18. This almost had fatal results for Antonio.
20. A character from "The Tempest."
22. "But, Och! I backward cast my e'e
On prospects ——" (Burns.)
23. The knight's quest.
25. Who forsook "their temples dim"? (3 words.)
28. Five hundred and one.
29. Another play by the author of "The Critic."
35. The lament for King.
36. "Personality."
37. A doubtful word
38. The word in the text immediately after some cues.
40. "—— yon bonnie banks."
41. Brown.
42. This side appealed to Wordsworth.
44. Some moderns are done in this without the pain which our ancestors might have suffered.
45. "Guid —— gangs in wee buik."
46. Spirit.
47. Stern.
49. There's nothing in a saint to make him a drunkard.
51. Novelist's initials.
53. A Wordsworth character's surname.
55. Laocoon's were twined by the serpent.
57. Spenser poem.
61. "Roll on, thou mighty ocean, roll."
62. Preposition.
63. Eminent 19th century critic.
65. Part of verb "to be"
66. Who wrote "The Flowers o' the Forest"?
67. It may be Irish or Welsh or American.

DOWN.

2. Word used once in these clues.
3. One of the seasons.
4. "Father ——"
5. Part of a drunken chorus.
6. "Beneath those rugged —— s."
(Gray.)
7. One of the Greek letters.
9. Part of the Faery Queen.
10. Many poets have been this, but not this in two words.
11. Part of verb "to be"
12. Lyric
13. "Weighty matters."
15. Folk songs.
19. "Misery acquaints a man with strange —— fellows."
(The Tempest)
20. English poet.
21. Wisdom personified.
24. A much-used name in chivalric poetry of the Middle Ages.
26. "How happy could I be with——"
(Gay—The Beggar's Opera.)
27. A linguistic characteristic.
30. Necessary.
31. "In the distance" poetically.
32. "A needless Alexandrine ends the song,
That, like a wounded snake, drags its slow —— along." (Pope)
33. Shakespeare compares "the whining school-boy" to this.
34. A short foot.
39. Robin Starveling.
40. Letters of some degree of value in letters.
43. A word from one of the quotations in the beginning of this puzzle.
48. The French King.
50. The Elf-king.
52. A theatre seat.
54. "Drink deep."
56. Preposition
58. A writer of tales.
59. Part of verb "to be."
60. A prolific "poet"?
61. Folk-tales.
64. A much-confused character from "Henry V."

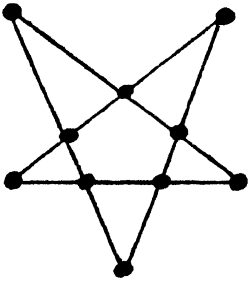
SOLUTIONS

CHAPTER 20

PROBLEM 1

The jumps are as follows: 5 over 8, 9, 3, 1. Jump 7 over 4. Jump 6 over 2 and 7. Finally jump 5 over 6.

PROBLEM 2



PROBLEM 3

The moves are:

2 and 3 to 9 and 10.
5 and 6 to 2 and 3.
8 and 9 to 5 and 6.
1 and 2 to 8 and 9.

PROBLEM 4

Place 2 and 3 on top of 4;
Place 5 and 6 on top of 7;
Place 8 and 9 on top of 10;
Place 11 and 12 on top of 1.

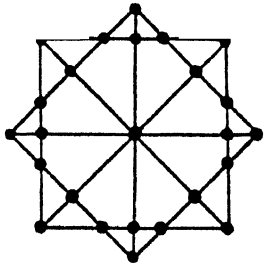
PROBLEM 5

The only way to solve this problem is to work on this system: start at any point you like but make the termination of your second move the point that was the starting point of your first move, and so on.

PROBLEM 6

Place your forefinger on B and move C smartly against B. A will now slide along and C can be moved between.

PROBLEM 7



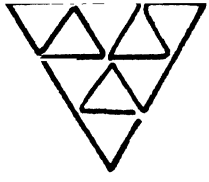
PROBLEM 8

PROBLEM 9

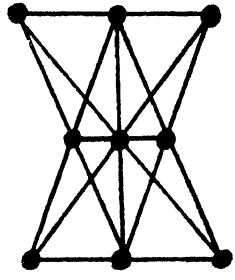
PROBLEM 10

There are quite a number of ways of doing this so that a set solution is not given.

PROBLEM 11



PROBLEM 12



CHAPTER 24—PROBLEMS

1. A CASE OF IDENTITY

Mr. Morris owns the Austin.
Mr. Austin owns the Dodge.
Mr. Dodge owns the Buick.
Mr. Ford owns the Morris.
Mr. Riley owns the Riley.
Mr. Buick owns the Ford.

Explanation : As Mr. Riley ran into the other car, the front of his car would be twisted. The Riley's radiator was twisted and so the inference is that Mr. Riley was driving a Riley. Mr. Austin was therefore driving the Dodge.

Bearing in mind the fact that only in one case is there correspondence between owner's name and car's name, the remainder of the argument is fairly simple.

2. TIME, GENTLEMEN

12½ seconds.

3. FRUITFUL BUSINESS

40 apples.

4. A CHANGE OF MEANING

THIN = LEAN = BEND = CURVE = ROUND = FAT.

5. THE SECOND-HAND BOOK SHOP

He may have bought 19 volumes at £5 each, 1 volume at £1, and 80 volumes at 1/- each.

6. THE SHREWD SCOT

Sandy proposed that all three links of one of the pieces should be opened. These three could now be used to join up the four remaining pieces, and so the charge would be 1/6.

7. A PROBLEM OF FREIGHTS

He crossed with the goose. He returned alone and then came back with the fox. On his return journey he took the goose with him. He then left the goose on the original bank and took over the corn. He returned alone and then took the goose over. He thus succeeded in getting all three across without mishap.

8. TWENTY-FOUR

(*a*) $22 + 2 = 24$.
(*b*) $3^3 - 3 = 24$.

9. A CASE OF THOUGHT-READING

Tom and Jack had a secret code. If you examine the initials of the different articles mentioned during Jack's cross-examination, you will find that they spell out f–c–n–e–t–r–e, which, as you know, is the French word for "window."

10. FISHY

The head was 3 inches long; the body 12 inches and the tail 9 inches. Thus the total length was 24 inches.

11. GENEALOGICALLY SPEAKING

Mother and son.

12. HIGH FINANCE

At first they all sold at 3 oranges a penny. The first sold 30 at this rate; the second sold 24, the third 21 and the fourth 12. They each disposed of their remaining stock at a penny each.

Thus: (1) 30 at 3 a 1d. + 3 at 1d. each = 1/1.
(2) 24 at 3 a 1d. + 5 at 1d. each = 1/1.
(3) 21 at 3 a 1d. + 6 at 1d. each = 1/1.
(4) 12 at 3 a 1d. + 9 at 1d. each = 1/1.

13. A QUESTION OF FILLING UP

2½ minutes.

14. SOME MORE FAMILY HISTORY

Four daughters and three sons.

15. DISCOUNT

The first is the better by one shilling on £6.

16. TEA BLENDING

2/– per lb. and 1/6 per lb.

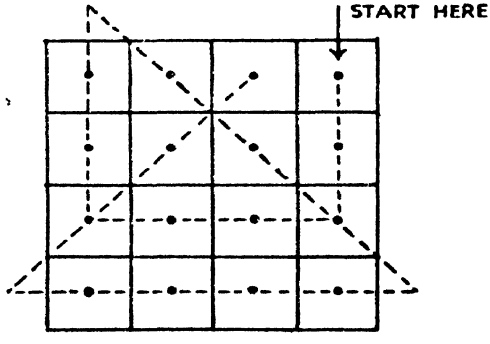
17. LIFE'S PHILOSOPHY

Nothing.

18. BY ARRANGEMENT WITH TOMMY

301 marbles.

19. SQUARES AND STRAIGHT LINES



20. A QUESTION OF SPACE

48 cars.

21. A QUESTION OF TIME

It was correct at 5.20 p.m. on Tuesday.

22. ALMS

Mr. Greatheart had 3/6 in his pocket at the beginning.

23. WELL, WELL!

18 days.

24. CUTTING? DECIDEDLY

267 seconds or 4 minutes 27 seconds.

25. SACKED

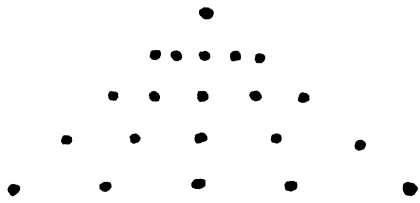
One solution is:
Give one boy 2 full sacks, 2 empty and 3 half-empty.
Give another boy 2 full sacks, 2 empty and 3 half-empty.
Give the third boy 3 full, 3 empty and 1 half-empty.
Another solution is:
Give one boy 3 full sacks, 3 empty and 1 half-empty.
Give another boy 3 full, 3 empty and 1 half-empty.
Give the third 1 full, 1 empty and 5 half-empty.

26. A "FOWL" AFFAIR

7/6 profit.

27. A PROBLEM IN GARDENING

The accompanying diagram reveals four horizontal rows of five and five up-and-down rows of five, or nine rows in all.



28. PROFIT AND LOSS.

At first sight it might seem that she had neither gained nor lost. But, while the cost price on the lot on which she gained 20 per cent. was 8/4, the cost price on the lot on which she lost 20 per cent. was 12/6. Thus it had cost her £1 0s. 10d. to produce both lots and her income was £1, so she lost 10d.

29. FOOD FOR THOUGHT

He was paying 8/– per hundred.

30. MORE FOOD FOR THOUGHT

She bought 15 scones.

31. A STATEMENT OF FACT

If you begin at the bottom right-hand corner and then read up and down the columns, you can make out the following:

Romeo and Juliet was written by William Shakespeare.

32. SHERLOCK HOLMES IN EMBRYO

Test a. Only the top half of each letter in the message was given in the code. To solve it, simply complete each letter by adding its lower half. Thus:

YOU ATTEND TO THE CONSTABLE.
I'LL BREAK THE SAFE.

Test b. The code, in which this message was written, was built on the five vowels of the alphabet. A=5, E=4, I=3, O=2, U=1. The letters between A and E, viz. B, C, D, were respectively numbered 5^1, 5^2, 5^3. The letters between E and I, viz. F, G, H, were likewise numbered 4^1, 4^2, 4^3. This process was repeated similarly throughout the alphabet, each group of letters getting its number from its key-vowel and its relation thereto. Thus the cryptic message runs:

Jake got the jewels
and made a safe escape.

Test c. It is obvious here that a message is hidden somewhere among this square of letters. Begin at the top left-hand corner and read every second letter of the top horizontal line. Omit every alternate horizontal

line altogether and thread your way backwards and forwards through the other horizontal lines, always omitting every second letter. Hence comes the message:

The old man came out to-day. Meet him eight to-night. I will be there. Old address.

33. MORE ABOUT TOMMY AND HIS MARBLES

He has now 58 marbles.

34. REDUCTION IN PRICE

He formerly charged 4d. per dozen. He now proposed to sell at 3d. per dozen.

35. CRYPTIC MOTORING

Riddel did 99 miles in all, one stage being 45 miles and the other 54 miles.

36. FAIR EXCHANGE

Mark gives £5 to Lark, and Dark gives £10 to Sark.

37. ANOTHER PROBLEM OF EXCHANGE

He gains one penny.

38. STILL ANOTHER PROBLEM OF EXCHANGE

£1 = 10 gulden.

39. CONFECTIONERY MIXTURE

I bought one half-pound and paid 10d. for it. In the assortment I had 5 chocolates, costing 2d., 9 pastilles costing 3d., and 5 all-sorts costing ½d., or altogether 19 sweets representing a total charge of 5½d. The problem therefore is how to arrange the remaining brands so that they will total 23 sweets at a total cost of 4½d. There was an uneven number of Mints. The desirable arrangement is:

Mints, 7; Drops, 6; Caramels, 10.

40. CRYPTIC ARITHMETIC

```
325)203125(625
    1950

     812
     650
     ----
     1625
     1625
```

41. MAGIC SQUARE

There are many possible arrangements.

43. SHORT STORY

Keyword is

C	O	M	P	L	A	I	N	E	R
1	2	3	4	5	6	7	8	9	0

44. THEY AT LEAST KNEW

Tom had fifty shillings and Bob had thirty shillings.

45. SIMPLE ARITHMETIC

The parts are 10, 14, 6, 24.

46. FREAK GOLF

He did one round in 28 strokes using two shots of 75 yards and 125 yards, and he did the second round in 27 strokes using two shots of 75 yards and 200 yards.

47. THE CYCLE RACE

They would meet in 18 minutes at the point where they started, Jones having done 3 laps and Bones 2.

48. A QUESTION OF RENTAL

A should pay £26 13s. 4d.
B should pay £28.
C should pay £13 6s. 8d.

49. LABOUR AND CAPITAL

He can dismiss 15 men.

50. STEPS AND STAIRS

A	R	E												
R	U	N												
T	I	T												
	N	E	V	E	R									
		R	A	R	E									
			T	A	P									
				S	E	V	E	N						
					L	I	V	E						
						M	E	W						
							R	E	B	E	L			
								R	I	V	E			
									B	I	G			
										L	E	P	E	R
											R	A	V	E
												W	E	D

51. PLANTING

21 rows.

52. A "TEETHY" TUSSLE

Scaling costs 1/3.
Extracting costs 2/6.
Ordinary filling costs 3/9.
Gold filling costs 12/6.

53. INVESTMENTS

£120 at 4 per cent.
£80 at 3½ per cent.

54. RATES

$3\frac{1}{3}$ m.p.h.

55. SHARING THE PROFITS

A should get £80.
B should get £50.
C should get £36 13s. 4d.

56. BUYING AND SELLING

£10.

57. INEXPENSIVE SMOKING

He first made 11 cigarettes. These 11 cigarettes in time gave him 11 ends, out of which he made 3 new cigarettes with 2 ends over. These 3 cigarettes gave him 3 ends out of which he made 1 cigarette. This cigarette gave him 1 end which, with the 2 ends left over in the beginning, gave him another cigarette. Thus his 33 ends provided 16 cigarettes.

58. INCREASING ANAGRAMS

I, it, pit, trip, strip, priest, stripes, persists, priestess, step-sister.

59. WHAT WERE THE CARDS ?

	A	B	C	D	E	F	G	H	I	J
Clubs	5 / 7	3	2	1		8	4	9 / 10		6
Hearts		10	3	1	8 / 9	7	4		2 / 5	6

60. IS THIS CRICKET ?

Part (1) Lean : Times Not Out 1.
Bean : Times Not Out 0.
Dean : Aggregate 750.
Mean : Number of Innings, 10.

Part (2) Bean's final average was 64·22.
Dean was not out on 1 occasion.
Lean's final score was 133.
Mean played 4 more innings.

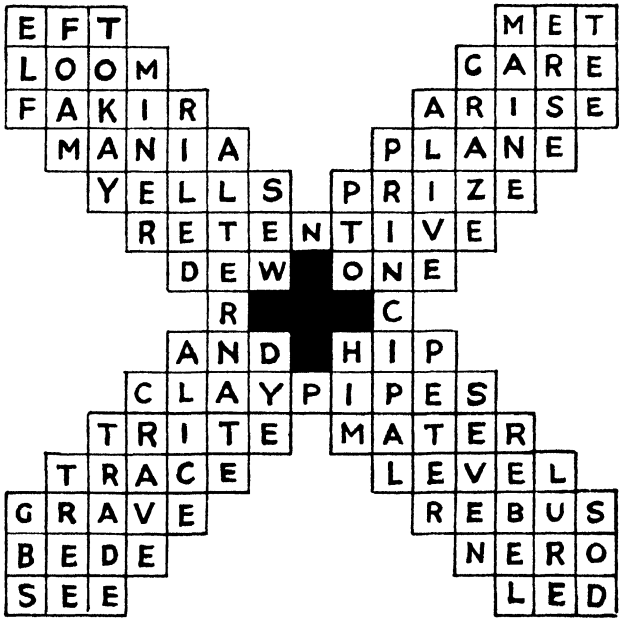
61. THE CUP DRAW

United *v.* Accies.
Wanderers *v.* Villa.
City *v.* Town
Rovers *v.* Saints.

62. SOLOMON GOES TO A WHIST DRIVE

Solomon's score was 152.

63. WORD BUILDING



64. THE PERFECT SEQUENCE (TYPE 1)

No definite solution can, of course, be given here. The whole secret lies in utilising to the full the three columns and not restricting yourself to two. It cannot be denied, however, that some distributions are simpler than others If you have succeeded in evolving general principles on which to work successfully, then we say "Well done!" If you have not we merely say, "If at first you don't succeed, try, try, try again."

66. THE SETTLEMENT

White paid Brown £1 12s.
Jones paid Black £5 10s.

67. THE COLLISION

His watch was 2 minutes fast.

68. THE FOOTBALL REPORT

Monday { United 7; Wanderers 5.
Strollers 6; Villa 5.

Wednesday { United 9; Villa 1.
Strollers 7; Wanderers 0.

Saturday { United 10; Strollers 0.
Villa 2; Wanderers 8.

CHAPTER 25

1			2			3		
B	ROO	M	J	UDAI	C	M	ARC	H
I	N	A	U	RS	A	A	RMAD	A
R	OUE	N	L	ARG	E	R	IVE	R(Indusisinindustry)
M	EDO	C	I	SLE	S	T	RA	V(EL)
I	RIS	H	U	VUL	A	I	C	E
N	IEC	E	S	IRDA	R	N	AST	Y
G	ROS	S						
H	ERMI	T						
A	VERS	E						
M	ARTY	R						

4

A CROS S
C OUR T
R ABB I
O PTI C

5

F REEBOOTE R
O PAQU E
R HUBAR B
T RIFL E
Y ODE L
F RAI L
I CEN I
V IOLONCELL O
E REWHO N

6

Q UI D
U RD U
E NTE R
N E W
T E A
I NCU R
N OTE D

7

R EBU S
I NER T
C HOI R
H ALM A
A GNEA U
R UFU S
D ORCA S

8

C OBR A
O DIU M
L ANDA U
U NIO N
M ARRIE D
B OGU S
U S E
S POO N

9

R OME O
A DIE U
M ERMAI D
I MPUT E
L EGHOR N
L LAM A
I NDOO R
E DWAR D
S WIN E

10

P ARASO L
I NTAGLI O
C ATHOLI C
K AYA K
W IT S
I LLWIL L
(EX) C HANG E
K NAVER Y

11

W INDO W
I MPLOR E
N ARWHA L
K IE L
L OR E
E R R

12

F OC H
E R A
T ARTA R
T ABO R
E CH O
S ANDO W

13

C UPI D
H OUR I
A CETI C
R AC K
L APS E
E TO N
S TAR S

14

P UF F
R ADI I
I NKLIN G
Z ENIT H
E ARNES T

15

L OO M
E X E
M AI L
O RINOC O
N INIA N

16

K INGDO M S
I GLO O C
L EAS T A
M ES H R
A VERS E L
R OVE R A
N ARRO W T
O BSCEN E I
C AVI L N
K NOL L A

17

OUN D
HIL I
SLEE P
AS H
EN T
NTIOC H
RE E
MPAI R
URM I
MPHOR A

18

R EAL M
E L I
C HEDDA R
L IM A
A NTI C
I DO L
M ANACL E

Notes :

" Cher Dad."

" I can't."

" Am clean."

19

P ARI S
O REGO N
R EGIN A
T RA P
R USHE S
A LLA H
I DAH O
T RUS T

20

C ANA DA
A DRO IT
N O DE

CHAPTER 26

1. ANAGRAMS

Nouns.	*Celebrities.*	*Verbs.*
PSYCHOLOGY	SHAKESPEARE	MISLED
ORCHESTRA	ADDISON	ASPERSE
PIRATES	DICKENS	ENFRANCHISE
CHARABANC	THACKERAY	GUARANTEE
ANAESTHETIC	DISRAELI	BROADCAST
MANTELPIECE	KITCHENER	REALISE
ESCALATOR	METHUSELAH	BROWBEAT
FOOTWEAR	NAPOLEON	ENCOURAGE
PREDICAMENT	STEPHENSON	COMMISERATE
DEMOCRAT	GLADSTONE	MEDITATE
European Towns.	*Book Titles.*	*Adjectives.*
HELSINGFORS	LORNA DOONE	EASTERN
LENINGRAD	RESURRECTION	NONDESCRIPT
MARSEILLES	EREWHON	ATHLETIC
COPENHAGEN	REDGAUNTLET	INCREDULOUS
GENEVA	ENDYMION	DOMESTIC
BARCELONA	GREENMANTLE	PHYSICAL
ARCHANGEL	ESMOND	POWERFUL
TRIESTE	SHIRLEY	SOPHISTICATED
ATHENS	ABANDONED	ERUDITE
ROTTERDAM	LAVENGRO	ANAEMIC

2. MUDDLES

British Towns.	*Celebrities.*	*Trees and Plants.*
LLANDUDNO	SHAKESPEARE	CHESTNUT
COVENTRY	KITCHENER	ASPIDISTRA
DARLINGTON	CLEOPATRA	SYCAMORE
ABERDEEN	LIVINGSTONE	PLANE
CAMBRIDGE	CONRAD	LAUREL
STAFFORD	GOLDSMITH	RHODODENDRON
GLASGOW	HAVELOCK	WILLOW
KILMARNOCK	BOADICEA	FUCHSIA
DERBY	HAGEN	GERANIUM
YARMOUTH	COPERNICUS	BEGONIA

Countries.	*Rivers.*	*Fish.*
GERMANY	EUPHRATES	STURGEON
ARGENTINE	BRAHMAPUTRA	MACKEREL
AFGHANISTAN	WESER	GRAYLING
TRANSVAAL	COLUMBIA	PLAICE
AUSTRIA	VAAL	LOBSTER
IRELAND	LIMPOPO	HALIBUT
SYRIA	HOANG-HO	SOLE
CZECHO-SLOVAKIA	GUADALQUIVIR	WHITING
MOROCCO	GARONNE	HADDOCK
PARAGUAY	DANUBE	CODLING

3. CHARADES

(*a*) Ann-ounce
(*b*) Back-bite
(*c*) Bag-pipes
(*d*) Band-age
(*e*) Bow-ling
(*f*) cut-lass
(*g*) Fond-ant
(*h*) Mass-acre
(*i*) Green-fly
(*j*) Step-son

4. LADDERGRAMS

(*a*)	(*b*)	(*c*)	(*d*)
MEAT	WEEDS	RILEY	LOVE
MEET	HEEDS	RILED	LAVE
BEET	HEADS	RIVED	LATE
BEEF	BEADS	ROVED	HATE
	BRADS	ROVER	
	BRASS		
	GRASS		

(*e*)	(*f*)	(*g*)	(*h*)
SEAS	CAME	JAMES	JEAN
LEAS	CANE	GAMES	MEAN
LENS	CANT	GATES	MOAN
LEND	WANT	MATES	MORN
LAND	WENT	METES	WORN
		METER	WARN
		PETER	WARY
			MARY

5. DECAPITATION

(*a*)	(*b*)	(*c*)	(*d*)
CLOVER	SKATE	SETON	SWAN
LOVER	KATE	ETON	WAN
OVER	ATE	TON	AN
		ON	

(*e*)	(*f*)	(*g*)	(*h*)
OSCAR	CLEAR	ALONE	SCOWL
SCAR	LEAR	LONE	COWL
CAR	EAR	ONE	OWL

6. ENIGMAS

(*a*) Spanish Armada, (*b*) Don Quixote, (*c*) Florence Nightingale, (*d*) Oliver Twist, (*e*) Newcastle, (*f*) Richard Cobden, (*g*) Bay of Biscay, (*h*) Treasure Island.

7. CRYPTIC MESSAGES

(*a*) Dearest, rendezvous altered road-end instead. Charlie.

(The words of the message were all anagrams.)

(*b*) Share withdrawal ill-advised. Stock rising. Retain holdings.

(The letters of each word were muddled.)

(*c*) I think the beak is a bully and a beast.

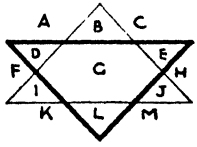
(The first letters of the words form this sentence.)

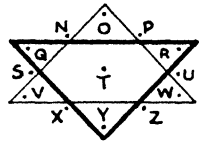
(*d*) The solution is based on two inferences:

(1) Each shape in the message represents a letter, and

(2) These shapes seem to be parts of some key design.

This design is made of two interlaced triangles, the lines of one triangle being much heavier than those of the other. The whole design is thus divided into 13 smaller shapes and these stand for the letters A—M. For the letters N—Z, the same design is used but one dot is placed in each small shape. Thus:





And so the message may now be translated
Meet Jim Charing Cross at six. Jacob.

8. WORD DIAMONDS

(*a*)
C
S H E
C H I M E
E M U
E

(*b*)
D
F U R
D U R E R
R E D
R

(*c*)
C
O L D
C L O A K
D A Y
K

(*d*)
W
M A R
W A T E R
R E D
R
C

(*e*)
P
L E E
P E A R L
E R R
L

(*f*)
T
J O T
T O P A Z
T A N
Z

(*g*)
B
P E A
B E R Y L
A Y E
L

(*h*)
M
O U T
M U R A T
T A P
T

9. WORD BUILDING

(*a*) o, or, oar, oral, coral, oracle, coracle.
(*b*) a, at, rat, rate, alert, relate, treacle.
(*c*) I, it, tie, tied, tried, tirade, trailed.
(*d*) a, an, Ena, Dane, dance, candle, cleaned.

10. MEETING WITH REVERSES

(*a*) DAMON & NOMAD.
(*b*) LEVER & REVEL.
(*c*) REGAL & LAGER.
(*d*) DEER & REED.
(*e*) DELIVER & REVILED.
(*f*) TOPS & SPOT.
(*g*) REWARD & DRAWER.
(*h*) LOOT & TOOL.

11. WORD SQUARES

(*a*)
S C A L D
C U R I E
A R O M A
L I M I T
D E A T H

(*b*)
O F F E R
F I O N A
F O U N D
E N N U I
R A D I O

(*c*)
C O R A L
O L I V E
R I V E N
A V E R T
L E N T O

(*d*)
B O T H A
O D I U M
T I A R A
H U R T S
A M A S S

(*e*)
L O D G E
O R I O N
D I V O T
G O O S E
E N T E R

(*f*)
L I V I D
I R E N E
V E R D I
I N D U S
D E I S T

(*g*)
L E V E R
E D I L E
V I R U S
E L U D E
R E S E T

(*h*)
F O Y E R
O X E Y E
Y E A R N
E Y R I E
R E N E W

CHAPTER 27

1.

Across: 1 disinterestedly; 9 useless; 10 fluster; 11 tips; 12 agile; 13 onus; 16 lees; 17 envy; 18 shy; 20 tar; 21 expel; 23 hinge; 24 garb; 25 azure; 26 Utah; 30 edition; 31 optical; 32 degrade; 33 robbers.

Down : 1 dauntless ; 2 steppe ; 3 need ; 4 ensigns ; 5 effulge ; 6 tour ; 7 doting ; 8 Yorkshire ; 14 leap ; 15 even ; 19 yearning ; 20 tentacle ; 22 lozenge ; 23 harbour ; 24 greed ; 27 halts ; 28 Lima ; 29 stab.

2.

Across : 1 likeness ; 8 frankly ; 9 arranges ; 10 revolve ; 11 oath ; 12 storm ; 15 aim ; 18 armoury ; 19 yew ; 20 anemone ; 22 top ; 24 sects ; 27 bass ; 28 cartoon ; 31 wanderer ; 32 railing ; 33 vagrants.

Down : 1 loaf ; 2 kerb ; 3 nincompoop ; 4 sweets ; 5 brief ; 6 Antonio ; 7 slave ; 12 strap ; 13 onset ; 14 raw ; 15 ambassador ; 16 music ; 17 types ; 19 yet ; 21 mortals ; 23 banana ; 25 Kayak ; 26 Poona ; 29 grin : 30 iris.

3.

Across : 1 intemperate ; 8 admirable ; 10 deft ; 12 roan ; 14 exam ; 15 allot ; 17 stet ; 18 takings ; 19 parapet ; 21 reef ; 22 Ethel ; 23 skit ; 24 Ursa ; 28 undo ; 29 violation ; 30 probability.

Down : 2 neat ; 3 elms ; 4 parable ; 5 ruby ; 6 tier ; 7 adventurous ; 9 institution ; 11 frankness ; 13 outspoken ; 15 Angle ; 16 trail ; 20 rhubarb ; 25 aver ; 26 bomb ; 27 will ; 28 unit.

4.

Across : 5 notorious ; 8 dream ; 9 pertinent ; 10 spoil ; 13 run ; 14 entails ; 16 garland ; 18 fighter ; 20 resound ; 21 eye ; 22 furze ; 25 momentous ; 26 glare ; 27 terminate.

Down : 1 Comet ; 2 worth ; 3 sinners ; 4 burning ; 6 propellor ; 7 malignant ; 11 anxiously ; 12 haphazard ; 15 lie ; 17 ale ; 19 recover ; 20 redeems ; 23 sting ; 24 mufti.

5.

Across : 1 sanctimonious ; 10 octopus ; 11 smother 12 same ; 13 asset ; 14 Slav ; 17 entire ; 18 Kaiser ; 19 number ; 21 Arctic ; 25 Tyne ; 26 shape ; 27 spot ; 30 oarsman ; 31 Orinoco ; 32 changeability.

Down : 2 attempt ; 3 copy ; 4 insist ; 5 oyster ; 6 iron ; 7 upholds ; 8 consternation ; 9 prevarication ; 15 green ; 16 nacre ; 20 monarch ; 22 topmost ; 23 chance ; 24 aplomb ; 28 omen ; 29 rill.

6.

Across : 1 Capstan ; 5 prophet ; 9 aileron ; 10 artiste ; 11 leer ; 12 stout ; 13 lead ; 16 tripod ; 17 Assisi ; 18 Needles ; 22 parasol ; 27 Riga ; 28 years ; 29 vote ; 30 smug ; 31 India ; 32 rove ; 33 timepiece.

Down : 1 charlatan ; 2 pulverise ; 3 tart ; 4 ninety ; 5 plague ; 6 orts ; 7 hysterics ; 8 treadmill ; 14 doll ; 15 Tsar ; 19 enigma ; 20 draught ; 21 Elysium ; 23 assuage ; 24 adverse ; 25 octave ; 26 hard-up.

7.

Across : 1 instantaneously ; 9 mullion ; 10 terrier ; 11 deem ; 12 fakir ; 13 thus ; 16 bard ; 17 grim ; 18 tan ; 20 roc ; 21 adept ; 23 plane ; 24 gain ; 25 ninon ; 26 skit ; 30 Lancing ; 31 Everest ; 32 holster ; 33 tresses.

Down : 1 immediate ; 2 sullen ; 3 avid ; 4 tankard ; 5 nothing ; 6 ours ; 7 slight ; 8 yardstick ; 14 fame ; 15 mica ; 19 national ; 20 reckless ; 22 trigger ; 23 protest ; 24 gulch ; 27 Titus ; 28 tilt ; 29 Hebe.

8.

Across : 1 Hereford ; 8 hirsute ; 9 Stafford ; 10 charnel ; 11 Yale ; 12 motif ; 15 fen ; 18 courier ; 19 art ; 20 chapter ; 22 Tay ; 24 Huron ; 27 Rome ; 28 Seattle ; 31 Belgrade ; 32 Hamelin ; 33 Port Said.

Down : 1 Huss ; 2 ream ; 3 fifty-fifty ; 4 rarely ; 5 bight ; 6 usurper ; 7 steer ; 12 March ; 13 treat ; 14 act ; 15 full-height ; 16 Niger ; 17 Troon ; 19 ark ; 21 panther ; 23 Toledo ; 25 Nepal ; 26 Elgin ; 29 Gaza 30 weld.

9.

Across : 1 magnanimous ; 8 staggered ; 10 into ; 12 Ural ; 14 Pope ; 15 agree , 17 Avon ; 18 elector ; 19 Regalia ; 21 stag ; 22 Texas ; 23 lice ; 24 rays ; 28 ogre ; 29 operation ; 30 astigmatism.

Down : 2 also ; 3 near ; 4 niggard ; 5 Mary ; 6 Urdu ; 7 displeasure ; 9 Plantagenet ; 11 Tipperary ; 13 revolting ; 15 aloft ; 16 evens ; 20 exclaim ; 25 sons ; 26 peri ; 27 hint ; 28 onus.

10.

Across : 5 restraint ; 8 fleet ; 9 intention ; 10 acrid ; 13 run ; 14 history ; 16 doublet ; 18 scratch ; 20 secrets ; 21 ore ; 22 fudge ; 25 visionary ; 26 aster ; 27 foolishly.

Down : 1 Verne ; 2 other ; 3 factory ; 4 unsound ; 6 blackbird ; 7 regiments ; 11 discourse ; 12 strangled ; 15 R.A.C. ; 17 one ; 19 Honiton ; 20 Seville ; 23 gnash ; 24 frill.

11.

Across : 1 insignificant ; 10 Nanking ; 11 Bugatti ; 12 Ella ; 13 level ; 14 Scot ; 17 sister ; 18 tissue ; 19 action ; 21 fracas ; 25 deal ; 26 Venus ; 27 tern ; 30 nudging ; 31 bestial ; 32 weather-beaten.

Down : 2 nonplus ; 3 iris ; 4 nugget ; 5 fables ; 6 cage ; 7 notices ; 8 understanding ; 9 distressingly ; 15 tenor ; 16 diary ; 20 twaddle ; 22 crevice ; 23 league ; 24 hubbub ; 28 wilt ; 29 Asia.

12.

Across : 1 cubicle ; 5 bravado ; 9 meddler ; 10 compact ; 11 lair ; 12 style ; 13 bark ; 16 intact ; 17 cancer ; 18 tenants ; 22 profess ; 27 pass ; 28 arena ; 29 romp ; 30 isle ; 31 psalm ; 32 omit ; 33 side-lines.

Down : 1 complaint ; 2 Badminton ; 3 Cole ; 4 egrets ; 5 buckle ; 6 army ; 7 avalanche ; 8 outskirts ; 14 scan ; 15 sago ; 19 elapse ; 20 answers ; 21 trapped ; 23 roadman ; 24 furious ; 25 summit ; 26 bewail.

CHAPTER 28

1.

Across : 1 surreptitiously ; 9 cashier ; 10 heinous ; 11 chef ; 12 diary ; 13 Hebe ; 16 Thor ; 17 Nave ; 18 ton ; 20 lea ; 21 Octet ; 23 Serge ; 24 near ; 25 arena ; 26 trim ; 30 Mildred ; 31 oculist ; 32 hostess ; 33 freight.

Down : 1 sackcloth ; 2 rasher ; 3 exit ; 4 terrier ; 5 Teheran ; 6 Odin ; 7 shovel ; 8 yesterday ; 14 whit ; 15 over ; 19 notables ; 20 learning ; 22 tirades ; 23 sendoff ; 24 nymph ; 27 motet ; 28 urge ; 29 rude.

2.

Across : 1 teatable ; 8 lashing ; 9 alphabet ; 10 sharper ; 11 alas ; 12 brain ; 15 cow ; 18 vertigo ; 19 Ely ; 20 nippers ; 22 'tis ; 24 sowed ; 27 stew ; 28 custody ; 31 chargers ; 32 attract ; 33 Brussels.

Down : 1 Tray ; 2 Alps ; 3 avalanches ; 4 leeway ; 5 lathe ; 6 chariot ; 7 Andes ; 12 brand ; 13 adopt ; 14 ivy ; 15 Crosswords ; 16 widow ; 17 nomad ; 19 Esk ; 21 picture ; 23 etcher ; 25 Quito ; 26 edict ; 29 here ; 30 Isis.

3.

Across : 1 accompanist ; 8 plaintiff ; 10 ogre ; 12 tier ; 14 maze ; 15 Boers ; 17 omen ; 18 nervous ; 19 cantrip ; 21 lain ; 22 finer ; 23 bier ; 24 colt ; 28 anon ; 29 outsiders ; 30 strangeness.

Down : 2 cape ; 3 oval ; 4 pannier ; 5 nail ; 6 soft ; 7 commonplace ; 9 transparent ; 11 razorbill ; 13 immersion ; 15 bluff ; 16 stair ; 20 inkling ; 25 tort ; 26 Etna ; 27 lean ; 28 asps.

4.

Across : 5 harrowing ; 8 found ; 9 incognito ; 10 snore ; 13 lea ; 14 roseate ; 16 letting ; 18 gnarled ; 20 branded ; 21 Ada ; 22 Viola ; 25 innkeeper ; 26 their ; 27 reinstate.

Down : 1 Larne ; 2 brood ; 3 swindle ; 4 initial ; 6 moonstone ; 7 entrances ; 11 downright ; 12 neuralgia ; 15 tee ; 17 ear ; 19 Darnley ; 20 banking ; 23 Meath ; 24 Perth.

5.

Across : 1 Protestantism ; 10 umbrage ; 11 offence ; 12 dais ; 13 drink ; 14 able ; 17 echoes ; 18 random ; 19 wrests ; 21 violin ; 25 imps ; 26 Kayak ; 27 smut ; 30 harvest ; 31 Orinoco ; 32 consternation.

Down : 2 rubbish ; 3 teak ; 4 sherry ; 5 amount ; 6 tiff ; 7 Sindbad ; 8 hundredweight ; 9 determination ; 15 Lento ; 16 fakir ; 20 esparto ; 22 Limpopo ; 23 battle ; 24 maroon ; 28 bets ; 29 mint.

6.

Across : 1 swallow ; 5 fantasy ; 9 Etruria ; 10 vinegar ; 11 Eigg ; 12 Venus ; 13 onus ; 16 ornate ; 17 Medici ; 18 elector ; 22 fanfare ; 27 rely ; 28 trump ; 29 Nile ; 30 lion ; 31 Peter ; 32 inst., ; 33 Easter-egg.

Down : 1 Stevedore ; 2 arrogance ; 3 lark ; 4 weaver ; 5 favour ; 6 none ; 7 Argentina ; 8 Yorkshire ; 14 stet ; 15 seen ; 19 Liebig ; 30 Cayenne ; 21 octopus ; 23 asperse ; 24 fencing ; 25 relish ; 26 bustle.

7.

Across : 1 Break, break, break ; 9 expense ; 10 student ; 11 Kris ; 12 Wills ; 13 push ; 16 cash ; 17 mere ; 18 wet ; 20 vie ; 21 order ; 23 heave ; 24 need ; 25 psalm ; 26 Eden ; 30 blanket ; 31 erratic ; 32 breathe ; 33 degrade.

Down : 1 breakdown ; 2 Elphin ; 3 Kant ; 4 Rhenish ; 5 Absalom ; 6 bout ; 7 erebus ; 8 Kitchener ; 14 yard ; 15 area ; 19 tolerate ; 20 vendetta ; 22 rosette ; 23 halberd ; 24 Nabob ; 27 nacre ; 28 skit ; 29 crag.

8.

Across : 1 Brambles ; 8 clipper ; 9 syllable ; 10 snoring ; 11 Kegs ; 12 almug ; 15 cat ; 18 Ivanhoe ; 19 boa ; 20 Aintree ; 22 Ard ; 24 Ethel ; 27 bear ; 28 halcyon ; 31 ignorant ; 32 heroine ; 33 stunting.

Down : 1 Bass ; 2 ally ; 3 blackguard ; 4 eulogy ; 5 sling ; 6 Spartan ; 7 Berne ; 12 Arras ; 13 Manna ; 14 via ; 15 Camperdown ; 16 thigh ; 17 metal ; 19 bed ; 21 tractor ; 23 height or weight ; 25 Wales ; 26 sound ; 29 Cadi ; 30 stag.

9.

Across : 1 workmanship ; 8 insurgent ; 10 abut ; 12 oven ; 14 cogs ; 15 green ; 17 grit ; 18 palaver ; 19 netball ; 21 élan ; 22 theme ; 23 pike ; 24 Tate ; 28 Knot ; 29 alongside ; 30 shortcoming.

Down : 2 omit ; 3 kiss ; 4 aerated ; 5 Shem ; 6 into ; 7 Nancy-pretty ; 9 instalments ; 11 ungallant ; 13 variation ; 15 guest ; 16 niece ; 20 Georgic ; 25 each ; 26 four ; 27 firm ; 28 Kean.

10.

Across : 5 foolhardy ; 8 Divan ; 9 admirable ; 10 Jenny ; 13 run ; 14 treadle ; 16 gazelle ; 18 bandage ; 20 protest ; 21 nor ; 22 Billy ; 25 easygoing ; 26 flood ; 27 beanstalk.

Down : 1 Horde ; 2 plain ; 3 macabre ; 4 addling ; 6 wide-berth ; 7 dauntless ; 11 armadillo ; 12 dandelion ; 15 leg ; 17 air ; 19 enraged ; 20 praying ; 23 forte ; 24 Knoll.

11.

Across : 1 light-fingered ; 10 extract ; 11 ocarina ; 12 ohms ; 13 ample ; 14 rose ; 17 upshot ; 18 spread ; 19 incurs ; 21 grotto ; 25 neat ; 26 wheel ; 27 rasp ; 30 rustler ; 31 guerdon ; 32 Scarlet-runner.

Down : 2 isthmus ; 3 hear ; 4 Fatima ; 5 noodle ; 6 exam ; 7 epitome ; 8 revolutionary ; 9 eaves-dropping ; 15 sorry ; 16 spare ; 20 classic ; 22 twaddle ; 23 charge ; 24 ledger ; 28 slur ; 29 lean.

12.

Across : 1 codfish ; 5 Baghdad ; 9 custard ; 10 express ; 11 till ; 12 perch ; 13 Emir ; 16 Isabel ; 17 egress ; 18 evening ; 22 tresses ; 27 spar ; 28 tales ; 29 hide ; 30 arch ; 31 ingot ; 32 ours ; 33 lightness.

Down : 1 cicatrice ; 2 displease ; 3 Imam ; 4 hedger ; 5 breach ; 6 gape ; 7 dreamless ; 8 distrusts ; 14 peri ; 15 ogle ; 19 vipers ; 20 narwhal ; 21 nothing ; 23 rosette ; 24 schools ; 25 endure ; 26 slight.

CHAPTER 29

1. THE BOSUN

Across : 5 bluepeter ; 8 shoal ; 9 eccentric ; 10 spend ; 13 eye ; 14 mariner ; 16 Iberian ; 18 ushered ; 20 exactly ; 21 rum ; 22 under ; 25 engineers ; 26 berth ; 27 Peninsula.

Down : 1 black ; 2 seven ; 3 weather ; 4 Yenisei ; 6 shipwreck ; 7 mainsails ; 11 passenger ; 12 lifebelts ; 15 eve ; 17 box ; 19 drunken ; 20 empiric ; 23 terse ; 24 droll.

2. A STORY I READ

Across : 1 thriller ; 8 proudly ; 9 brandish ; 10 lowbrow ; 11 kill ; 12 Chili ; 15 lag ; 18 Daimler ; 19 end ; 20 murders ; 22 ear ; 24 reeds ; 27 Anna ; 28 thunder ; 31 simulate ; 32 meander ; 33 repeated.

Down : 1 Tube ; 2 read ; 3 lady-killer ; 4 easily ; 5 crook ; 6 Sunbeam ; 7 blood ; 12 crime ; 13 inure ; 14 odd ; 15 literature ; 16 glare ; 17 grass ; 19 Esk ; 21 dawning ; 23 entire ; 25 thief ; 26 Peter ; 29 fast ; 30 bend.

3. A FAMOUS RACE

Across : 1 balloon topsails ; 9 iceberg ; 10 trouser ; 11 away ; 12 reach ; 13 beat ; 16 west ; 17 loud ; 18 ill ; 20 vie ; 21 aloft ; 23 Delhi ; 24 gybe ; 25 alive ; 26 wind ; 30 imagine ; 31 cordage ; 32 endless ; 33 sheeted.

Down : 1 Britannia ; 2 leeway ; 3 over ; 4 neglect ; 5 optical ; 6 snow ; 7 issues ; 8 stratagem ; 14 zero ; 15 duel ; 19 larboard ; 20 Vigilant ; 22 tillers ; 23 devices ; 24 guile ; 27 dread ; 28 line ; 29 true.

4. SMITH, AMATEUR GOLFER

Across : 1 aggravating ; 8 efficient ; 10 alas ; 12 spin ; 14 club ; 15 round ; 17 hole ; 18 niblick ; 19 bisques ; 21 trap ; 22 slice ; 23 biff ; 24 Open ; 28 knee ; 29 euterpean ; 30 propinquity.

Down : 2 goes ; 3 rife ; 4 vicious ; 5 tees ; 6 nuts ; 7 fascination ; 9 intensified ; 11 adumbrate ; 13 profusion ; 15 racks ; 16 drive ; 20 mid-iron ; 25 near ; 26 stop ; 27 beau ; 28 knut.

5. MY GARDEN

Across : 1 Virginia creeper ; 9 gentian ; 10 regards ; 11 they ; 12 broad ; 13 bulb ; 16 head ; 17 tree ; 18 low ; 20 fir ; 21 aster ; 23 curio ; 24 beet ; 25 avail ; 26 aged ; 30 railing ; 31 anemone ; 32 tagetes ; 33 empress.

Down : 1 vegetable ; 2 runner ; 3 iris ; 4 ignored ; 5 currant ; 6 edge ; 7 porous ; 8 raspberry ; 14 heat ; 15 pear ; 19 watering ; 20 foxglove ; 22 ravages ; 23 climate ; 24 burst ; 27 dress ; 28 mint ; 29 heap.

6. OUR PARTY

Across : 1 nonchalance ; 8 decorated ; 10 Loos ; 12 ease ; 14 face ; 15 fancy ; 17 Bede ; 18 onestep ; 19 Mayfair ; 21 Seth ; 22 dress ; 23 adit ; 24 Adam ; 28 trio ; 29 absentees ; 30 anniversary.

Down : 2 odds ; 3 cock ; 4 aground ; 5 ants ; 6 code ; 7 All Fool's Day ; 9 celebration ; 11 orchestra ; 13 Alexander ; 15 freed ; 16 years ; 20 retinue ; 25 main ; 26 asti ; 27 teas ; 28 Tsar.

CHAPTER 30

1. GENERAL KNOWLEDGE

Across : 1 Fahrenheit ; 9 Jacob ; 13 Aristotle ; 15 heresy ; 17 Sc. ; 18 Shackleton ; 20 hub ; 22 Homer ; 24 alto ; 25 lime ; 26 R.I. ; 28 Pygmalion ; 29 amulet ; 31 Ely ; 32 origin ; 34 real ; 36 roe ; 37 Monroe ; 40 Durban ; 42 Bengal ; 43 Hero ; 44 cio ; 45 dye ; 47 R.A.C. ; 48 Neer ; 49 Tems ; 50 Guy ; 52 Bt. ; 54 Karoo ; 55 ups ; 56 Ampère ; 58 so ; 60 cou ; 62 barrow ; 65 fame ; 69 Origin of Species ; 72 Yarborough ; 73 Lodge.

Down : 2 Archimedes ; 3 Hilum ; 4 ether ; 5 Noah ; 6 ht. ; 7 elk ; 8 thermometers ; 9 jet ; 10 Centigrade ;

11 Oslo; 12 Byron; 13 Ashlar; 14 elegy; 16 rolling-stock; 19 Copernicus; 21 Bell; 23 mylodon; 24 Aaron's Rod; 27 Ithaca; 30 Egbert; 33 Ney; 35 Auray; 38 Olympus; 39 shag; 41 Romberg; 42 break; 46 Essays; 51 umbra; 53 peon; 56 Amoy; 57 pair; 59 off; 61 obi; 63 Rio; 64 woo; 66 as; 67 m.p.h.; 68 eel; 70 co.; 71 e.g.

2. HISTORY AND GEOGRAPHY

Across: 1 England expects that every man this day will do his duty; 10 Danegeld; 12 Arras; 13 Vogtland; 16 aria; 18 ear; 19 Hastings; 22 Morocco; 23 unite; 25 Arundel; 29 Bangalore; 31 Los Angeles; 35 oar; 36 sat; 38 mer; 39 clank; 42 Baghdad; 44 Edom; 45 Ohio; 46 Ogpu; 47 Prussia; 50 law; 51 Bannockburn; 52 Alfred the Great; 58 Nazi; 59 Nevada; 60 Inch.

Down: 1 Edgehill; 2 Navarino; 3 Leghorn; 4 Nelson; 5 ed.; 6 Prague; 7 eras; 8 Carlisle; 9 Skager Rak; 11 Normans; 12 A.D.; 14 at; 15 Nice; 17 in; 20 Arun; 21 no; 24 Troon; 26 L.N.E.R.; 27 wall; 28 Agra; 30 ale; 32 arrow; 33 Nabob; 34 scarce; 37 trial; 40 Po; 41 Uhlans; 43 Hun; 44 Esbria; 48 su; 49 I.R.A.; 53 Rio; 54 end; 55 del; 56 gay; 57 end.

3. SHAKESPEARE

Across: 1 Friends, Romans, countrymen, lend me your ears; 10 Lady Macbeth; 13 hey; 14 Ave; 15 England; 17 Adam; 19 vestige; 23 doubt; 24 in; 25 ode; 26 hero; 27 veer; 28 us; 30 Florentine; 32 sly; 33 simple; 36 roe; 37 air; 38 aim; 39 dear; 40 flood; 41 asp; 43 our; 44 Orlando; 47 queen; 48 go; 50 Paris; 53 pry; 54 bah; 55 Portia; 57 ice; 58 merge; 60 forlorn; 62 sort; 63 Scotland; 66 ho; 67 along; 68 seldom; 69 yarely.

Down : 1 Flavius ; 2 raven ; 3 Ides of March ; 4 dagger ; 5 Sc. ; 6 O.E. ; 7 ah ; 8 sea ; 9 Cymbeline ; 11 yet ; 12 Bath ; 16 leper ; 17 Adonis ; 18 Dover ; 20 idol ; 21 meted ; 22 aria ; 29 si ; 31 noon ; 32 Salerio ; 34 Prospero ; 35 ell ; 39 Dogberry ; 42 pupil ; 45 Art ; 46 out ; 47 quarter ; 49 oars ; 50 portal ; 51 argal ; 52 sa ; 56 its ; 58 Moor ; 59 Eros ; 61 oose ; 64 ado ; 65 no ; 66 ha.

4. BIBLICAL

Across : 1 I will lift up mine eyes unto the hills from whence cometh my help ; 9 dust ; 10 Dai ; 12 Mamre ; 14 Derbe ; 16 be ; 17 it ; 18 eager ; 19 Og ; 22 Nathaniel ; 25 Elias ; 26 he ; 27 Thomas ; 29 Lilith ; 32 Isaiah ; 34 Elimelech ; 36 garden ; 38 Methuselah ; 42 pt. ; 43 ye ; 44 east ; 46 Naaman ; 50 Naomi ; 52 Lot ; 53 Ham ; 54 unoccupied ; 57 glee ; 60 Eloi ; 61 ewe ; 63 lily ; 64 sorcerer ; 66 me ; 67 crew ; 70 Naphtali.

Down : 1 Iddo ; 2 Israelites ; 3 lie ; 4 Libnah ; 5 ideas ; 6 faith ; 7 tithes ; 8 Magi ; 11 beat ; 12 man ; 13 me ; 15 bel ; 20 guilt ; 21 mite ; 23 em ; 24 lad ; 28 oar ; 30 Immanuel ; 31 Jehu ; 33 age ; 36 alms ; 37 Ephod ; 39 Esau ; 40 unicorn ; 41 sad ; 45 tones ; 47 abuse ; 48 arise ; 49 eagle ; 51 Moloch ; 52 lee ; 55 ci ; 56 per ; 58 lice ; 59 eye ; 62 well ; 65 Cam ; 68 R.C. ; 69 we ; 71 Po ; 72 as.

5. LANGUAGES

Across : 1 fraulein ; 7 disband ; 13 rob ; 14 navis ; 17 Ada ; 18 ubi ; 20 eternal ; 22 omnis ; 24 lex ; 25 Ian ; 26 ague ; 29 malade ; 32 add ; 34 cure ; 35 semper ; 37 canoe ; 39 rire ; 40 aster ; 43 rien ; 44 adieu ; 46 put ; 47 arm ; 48 Isa ; 49 need ; 51 novus ; 53 me ; 54 tire ; 56 gore ; 58 gris ; 59 tit ; 60 mur ; 62 peur ; 63 Trent ; 64 rant ; 66 axle ; 68 enter ;

71 taille ; 73 argent ; 77 oeil ; 78 si ; 79 respite ; 81 as ; 83 isle ; 85 stultus ; 86 sark ; 87 feckless ; 88 entire.

Down : 1 frei ; 2 rota ; 3 abend ; 4 un ; 5 langue ; 6 Eva ; 7 dammerung ; 8 id ; 9 sail ; 10 bas ; 11 auld ; 12 dix ; 15 il ; 16 sonsie ; 19 been ; 21 raconter ; 23 name ; 27 Ure ; 28 eerie ; 30 aestus ; 31 permettre ; 32 acriter ; 33 dais ; 36 Pau ; 38 near ; 41 taste ; 42 ermine ; 44 anglais ; 45 deo ; 46 porter ; 50 deux ; 52 vite ; 55 image ; 57 real ; 61 until ; 62 polite ; 65 tale ; 67 last ; 69 nets ; 70 soif ; 72 eels ; 74 gist ; 75 near ; 76 tare ; 79 rus ; 80 pun ; 82 sky ; 84 se.

6. ANOTHER GENERAL KNOWLEDGE

Across : 1 Michelangelo ; 8 Spa ; 11 Thackeray ; 13 Attic ; 15 Tallis ; 16 Orczy ; 17 Ali ; 18 Arts ; 20 Spohr ; 21 Ypres ; 22 Poe ; 23 Hal ; 24 Painleve ; 28 Reade ; 29 10 ; 30 Cobden ; 33 Opus ; 35 Anna ; 36 Kew ; 37 arid ; 38 Belgium ; 40 Lind ; 42 Cartwright ; 46 Erie ; 48 tic ; 49 Aorta ; 51 peg ; 52 MI ; 53 hybrid ; 55 R.K. ; 57 area ; 58 Etna ; 59 Seine ; 61 Eli ; 62 Ludo ; 64 asparagus ; 66 O.E. ; 67 Oder ; 69 Loo ; 70 monsoon ; 73 beg ; 74 Penn ; 75 Ys ; 76 Fyne ; 77 er.

Down : 1 Malaprop ; 2 Chateaubriand ; 3 Hals ; 4 Aesop ; 5 Garrick ; 6 Eyck ; 7 lazy ; 8 star ; 9 pile ; 10 Acis and Galatea ; 12 Kipling ; 14 type ; 16 O'hara ; 19 roe ; 20 S.A. ; 25 Noel ; 26 L.B.W. ; 27 Verdigris ; 31 Dan ; 32 Nineveh ; 34 platitude ; 35 always ; 39 etch ; 41 I.E. ; 42 camel ; 43 Robeson ; 44 Had ; 45 Tarzan ; 47 real ; 50 tin ; 54 Ripon ; 56 Kegs ; 60 Eros ; 63 or ; 64 ale ; 65 Amy ; 66 one ; 67 Ob ; 68 e.g. ; 71 on ; 72 O.E.

7. MUSICAL

Across : 1 O Mistress Mine, where are you roaming ? ; 8 fagott ; 10 mtt ; 11 Eck ; 14 French ; 16 ran ; 17 ni ;

18 ein; 19 Amon; 21 ardito; 22 N.E.; 23 Act; 24 Maurer; 25 flea; 26 B.N.O.; 27 Asas; 28 Sylvia; 30 R.R.; 31 air; 32 disc; 33 Susato; 34 C.E.; 35 crescendo; 40 Snel; 42 Hartmann; 44 Amen; 45 Ay; 46 Soar; 48 Johann; 50 Gluck; 51 Augener; 53 success; 54 con brio; 57 Lehar; 59 St.; 60 Maritana; 61 pa; 62 et; 63 S.A.; 64 Brahms; 67 Stradivarius.

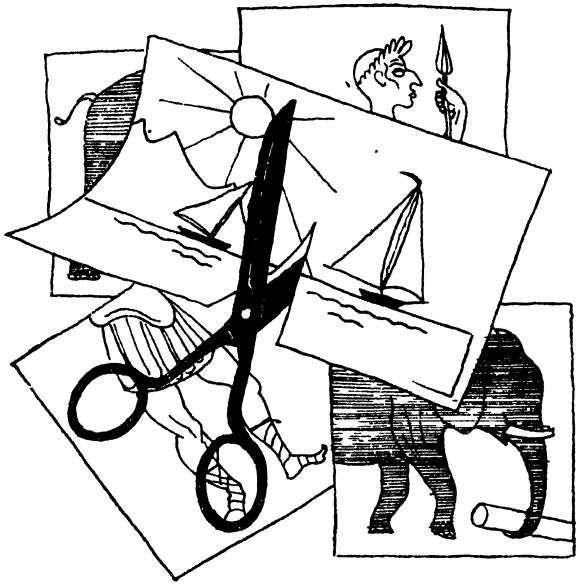
Down: 1 Offenbach; 2 Mariani; 3 Sonata; 4 Strauss; 5 star; 6 Mendelssohn; 7 Wagner; 9 Thomas; 10 Mona; 12 Kit; 13 viol; 15 encore; 17 Nirvana; 20 Music Makers; 29 item; 34 contains; 36 Ray; 37 ear; 38 nn; 39 oboe; 41 Lener; 43 Toccata; 46 Sucher; 47 Gustav; 49 AE; 51 assai; 52 Gamba; 54 Carr; 55 or; 56 ni; 58 eat; 61 P.S.; 65 A.I.; 66 m.s.

8. LITERARY

(*a*) Honesty is the best policy; (*b*) Hope springs eternal in the human breast.

Across: 8 occasions; 11 isle; 14 Peaseblossom; 16 top; 17 ant; 18 debt; 20 Gonzalo; 22 drear; 23 Grail; 25 Peor and Baalim; 28 DI; 29 Rivals; 35 Lycidas; 36 it; 37 if; 38 enter; 40 by; 41 tan; 42 Amble; 44 oils; 45 gear; 46 gin; 47 grim; 49 sot; 51 R.L.S.; 53 Lee; 55 limbs; 57 Epithalamion; 61 sea; 62 to; 63 Saintsbury; 65 are; 66 Elliott; 67 Bangor.

Down: 2 ocean; 3 Easter; 4 Tiber; 5 Yo; 6 elm; 7 Beta; 9 canto; 10 notable; 11 is; 12 song; 13 solids; 15 Edda; 19 bed; 20 Gray; 21 Oracle; 24 Amadis; 26 either; 27 idiom; 30 vital; 31 afar; 32 length; 33 snail; 34 ft.; 39 tailor; 40 B.L.; 43 breast; 48 roi; 50 Oberon; 52 stall; 54 imbue; 56 in; 58 Poe; 59 is; 60 anon; 61 Saga; 64 YNM (NYM).



31 BREAKING THE ICE GAMES

IS it not very queer how sometimes at the very beginning of our party we all stand rather nervous and not seeming to know just exactly what we should do? We have all been looking forward to the party, too, and we are all so sure that we are going to have a good time. But you are by no means the first person who has found it very hard to "get things going" at the beginning. In this chapter then I have included quite a lot of games which are all very successful at giving the party a royal send-off. They banish that nervousness, they make us all feel good friends even though some of us have not met before, they catch that curious thing we call "party atmosphere," they BREAK THE ICE. Come on then and we'll see what we can find to try at our next party.

1. FIND YOUR PARTNER

Prepare before the party a list of pairs of things which we usually associate with one another, for example a knife and fork, a cup and saucer, a needle and thread. Now we put these names down on slips of paper, one name to each slip. Into one pile we put one from each pair and into another pile we put the other of each pair. Now we are ready for the party.

As our guests arrive, we give each girl a slip from the first bundle and we give each boy a slip from the other bundle. Once all have their slips, they read what is on them and then each boy tries to find his partner. The first partnership thus made wins the game.

2. POSTCARDS

Once again you must make preparations before the party. Get as many picture postcards as you can and cut each in two. Place the bottom halves of the cards on tables at one end of the room and the top halves on tables at the other end.

Now we are ready. Give each player a bottom half and set them rummaging among the tops at the other end of the room until they find the missing half of the card. When a player thus completes a whole card, he runs to the scorer who gives him one point and a new bottom half. You could play for say 15 minutes, the winner being the one who completes most cards in that time.

3. BALLOON BLOWING

This is a game which is equally amusing to those who are playing and to those who may be looking on. Each player is given a balloon and, on a signal being given, each player tries to inflate his balloon as much as possible. One minute should be allowed, at the end of which the person with the fullest balloon wins. When you think

of how you imagine that your balloon could just go a little further, and then—burst !—and when you think of the curiously shaped faces of the blowers, you will easily see where the amusement comes in.

4. BITE YOUR BUN

Hang up some buns—one for each player. Hang them just at a height which will be difficult to reach. Now see which player succeeds in taking a bite out of his bun first, *without using his hands* to steady it.

5. BOWS

This is really just another form of number 1 in this chapter. Make a series of coloured bows with paper and fasten into the knot some name, like the pairs used in game number 1. As each guest arrives give him a bow. Once they are all there, each person unfastens his bow, goes to look for his partner and thus we are ready for the next game.

6. LETTERS

Before the party you must do some preparations for this game. On a piece of cardboard print (as many times as you have guests) the word CHILDREN. Now cut out the different letters of your different copies and make bundles of all the letters, i.e., one bundle C, another H, another N, and so on. Set out the bundles on a table and, be careful that their order does not make the word CHILDREN easily seen.

Now, tell your guests that there are eight different bundles of letters. Ask each guest to pick up one letter from each bundle and then form their letters into a word. Whenever a child has made the word he brings his effort to the judge.

You could do this with other words too, but be careful that each letter only appears once in the word or you

may give the show away. Perhaps a prize might be given to the first solver.

7. LAUGHING

The leader throws a piece of paper or a handkerchief up, and so long as it is in the air everyone must laugh heartily. But as soon as it touches the floor, all must become very serious. Anyone who fails to control his laughter may have to drop out or pay a forfeit. Of course there is no reason why some players should not try to make others laugh by making faces, for example.

8. COPY ME

Before the party actually comes off think out—and practise—several little feats like the one I am going to describe. You will start off by doing them yourself to show the players what is to be done and then you will call on your guests, one at a time, to repeat what you have done.

Place your right hand on your head and your left hand in front of your chest. Now at the same time as you begin to count 1, 2, 3——10, move your right hand up and down above your head *and* your left hand in circles in front of your chest. When you reach ten, clap your hands and then place your *left* hand over your head and your *right* hand in front of your chest and go through the same movements as before. Now ask several guests to do this. If it is done fairly quickly it is amazing how many people seem to get their hands all "fankled."

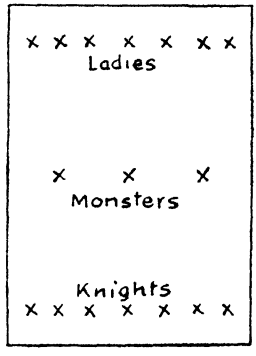
9. DO THIS, DO THAT

For this game we need a leader. He will play the part of our physical training teacher at school and we will be just like the pupils. But his commands will be rather different. Instead of telling us the movements to do,

he will actually do them himself, at the same time saying "Do this" or "Do that." Now, when he says "Do this" we do it, but when he says "Do that" we remain as we were. If he gives his commands quickly more and more people will become confused and do the wrong thing at the wrong time. Of course when this happens the "forgetful" players drop out and the last man in is the winner.

10. CHIVALRY

Seat three players in the centre of the room. They are monsters and are blindfolded. At the one end of the room are the girls—the ladies. At the other end are the boys—the gallant Knights. The idea of the game is for the Knights to slip between the monsters to the other end of the room and, taking the ladies by the hand, lead them to safety at the other end of the the room WITHOUT BEING HEARD. If a monster does hear a sound and points straight at a moving Knight or Knight and lady that Knight must drop out of the game. When all the Knights are out or when all the ladies have safely escaped, three new monsters are chosen and the game restarted.



11. THE POACHER

Let all the guests—except two—form a circle. One of these two is the Poacher and he is stationed outside the circle. The other is a pheasant and he goes into the ring. The Poacher tries to break into the ring to catch the Pheasant who of course tries to avoid being caught. Should the Poacher break in, the Pheasant slips

out and those in the ring try to prevent the Poacher getting out. When the Pheasant is caught a new Poacher and a new Pheasant are picked and we start again.

12. STEP ON IT

For this game you want several inflated balloons or paper bags. The leader attaches a string to one of these and drags it about the floor. The string should not be more than four feet in length. The other players try to burst the balloon by stepping on it and must not touch it by hand or interfere in any way with the leader. When a player does succeed in bursting a balloon, he takes another one and becomes the next leader.

13. THE FEATHER

One of the simplest and yet one of the surest ways of breaking the ice is to take a little feather or piece of down and fling it into the air. Everybody is told that the feather must not fall on to the floor nor be handled. And so soon we are running about blowing and puffing—the feather. In a short time we may be running about just blowing and puffing.

14. JOHN BROWN'S BODY

This game is somewhat different but it is none the less effective. We all know the song "John Brown's body lies amould'ring in the grave" so all we want is a good leader. We will sing through the verse and then the chorus. Now we are ready for the verse again, but, this time, we must all be silent at the last word of each line but still keep time. Then comes the chorus again. As we go through the verse for the second time we leave out the last two words of each line, and so on. Anybody who sings a "silent" word should be severely dealt with, I think. Don't you?

15. THE LAUGHING CHORUS

Let one player suddenly turn to his neighbour and say "Ha!" At once comes the reply "Ha!" Then others join in and—unless there's something wrong with us—soon we will hear peals of genuine laughter coming from all sides.

16. FOLLOW MY LEADER

All players but the leader form a circle. The leader now runs round touching different players and each player on being touched falls in behind the leader in file. Once the whole party have joined in the leader moves anywhere he likes and goes through different gymnastic movements, e.g., a sudden leap, arms stretched outwards, body bent forward, hopping, jumping on both legs, etc. Each follower must imitate every movement as it is made.

17. TOMMY TUCKER'S TRICYCLE

Let us all stand in a ring. I now turn to my neighbour and say "Tommy Tucker has a tricycle." My neighbour (whose name is Mary) now turns to her neighbour and says, "The leader says that Tommy Tucker has a tricycle." That neighbour (named Jim) now turns to his neighbour and says, "Mary says that the leader says that Tommy Tucker has a tricycle." And so on the information goes and each time new names are added till in the end we may have something like this: "Marion says that Willie says that Jean says that Harry says that Margaret says that Robert says that Betty says that Jim says that Mary says that the Leader says that Tommy Tucker has a tricycle."

18. SNEEZING

Divide your party into five groups. Tell them that at a given signal group one must shout out "Ti,"

group two, " Hish," group three, " Hosh " group four " Oo," and group five " Sh. Now give the signal. What a sneeze !

19. ON THE HOP

All runners line up at one end of the room and the idea of the game is to be the first to reach the other end of the room. But it's not just a simple race, Oh ! no ! The starter blows a whistle and we set off. But suddenly the starter's whistle goes again and immediately we must turn and run back towards the starting line, but—there goes the whistle again and so we turn round and set off for the " tape." In the end, however, the starter will take mercy on us and let somebody win.

20. THE CAT AND THE MICE

All players, except three, form a circle. One of these three is the cat and the other two are mice. The mice may dodge in and out of the circle and of course the cat tries to catch them by touching. Also, any mouse can touch any ring player at any time and that player now becomes a mouse. When the cat catches a mouse, that mouse becomes the new cat.

21. SENDING THE FRUIT TO MARKET

This is something in the nature of a team game. We will pick two teams and arrange them in two seated rows. At the ends of each row are baskets, one on each side being full, the other empty. When the signal is given, the player beside the full basket bends down, picks up a wrapped article from the basket, unwraps it and hands wrapper and article along his line. Whenever he gets rid of one article, he picks up another and so on. Meanwhile the player at the other end wraps each article in its wrapper and gradually fills his basket. It is great fun to see which side finishes first.

It will be better if the articles vary in size, e.g., a

turnip, an egg, a big parsnip, a lump of sugar, an onion, a melon, etc., etc.

22. SHOES WITHOUT HEELS

This little catch may prove amusing. Sit down on a stool, left leg straight forward, right leg bent in at the knee. Lean forward now and with left arm stretched out to the side tap your heel with your right hand.

Now ask a guest to do exactly the same and tell him that while he is tapping he must say " Shoes " without heels. He will no doubt pay great attention to correct placing of feet and arms and will probably say " Shoes without heels." Of course he is told he is wrong. Several more may try before some bright persons sees that the trick is not in placing at all but in simply saying " Shoes."

32 BOISTEROUS GAMES

1. SPIN THE PLATE

Arrange your guests in one large ring and ask them to kneel on the floor facing inwards. Now walk round the circle and give each player a number, or, if you like, give each one an animal's name. Remember to take a number or name yourself.

Now take a wooden trencher and set it spinning in the middle of the circle. As soon as the trencher begins to " twirl " you must call out a number or an animal's name belonging to one of the other players. The person thus called now springs from his kneeling position and tries to catch the " plate " before it falls on the floor. If he succeeds, then he sets it spinning and calls out a new number or name and so on the game goes. If, however, a player fails to catch the twirling plate and it falls " dead " to the floor, then he drops out of the game.

If you like to make your game more difficult, you could punish any " spinner " who calls out the number or animal's name of a person who has already dropped out by making that " spinner " drop out also.

2. CATCH IT

Once again arrange your guests in a circle and, as you are a polite little host, you will again start off the game. Give one of your guests a ball. When you say " go," that player will throw the ball to some other player, and then that player will throw it to another and so on. Meanwhile you must do your level best to catch the ball as it is crossing. If you catch it, take the place of the player who threw it and let him take the centre of the circle. Carry on as before throwing the ball from one to another and each time the player in the middle catches the ball, he takes his place in the ring and the last thrower takes the centre.

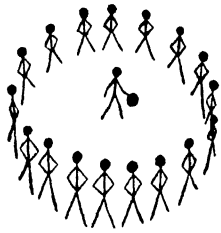
3. DOWN

If you have had enough of " Catch It " you may want another circle game. Here's one which will cause much laughter. Ask your friends to kneel in a circle and stretch a sheet between them, each player holding firmly to make the sheet tight. Now throw a piece of " down " or " fluff " into the air above the sheet. The players must keep the down floating in the air by blowing. If the down falls on anyone, he must drop out of the game. Somehow I think you will want to play a quiet game after you have played " Down " for a while.

4. GOAL

You want a big ball for this game—the inside of a football or a football itself would do. Spread your players out in a circle and get them to stand with legs

wide apart. Take the ball and stand in the centre. Now try to score a goal by rolling the ball between the outstretched legs of some player in the ring. Of course, if you want to do this you must take a player by surprise. Players in the ring may only prevent the ball passing between their legs, by using their hands and must not bring their legs together. Unless when the ball is coming towards them, every player must have his hands on his knees. If you do score a goal that player must take your place in the centre and stay there till he succeeds in scoring, at which time he will change places with the unsuccessful goalkeeper.



5. BUMPING

If your guests are all about the same size, you will get some very good fun out of this game. Pair off your guests. Now select one pair to start "bumping." To do this, each player must bend up one leg and fold his arms. Now they hop towards each other and try to "shoulder charge" each other off their balance. As soon as the bent leg touches the ground or the arms come out of the fold, that player is out. Now set another pair "bumping" and when their contest is over, set another pair going, and so on to the end.

If you like, you could arrange this game in the form of a tournament by making pairs from the winners of the first round. They in turn will provide bumpers for the third round, and so on to the Final. But, don't forget the unfortunate ones who were knocked out in the first round. Have a Consolation Tournament for them.

6. CROSS TIG

This is quite like ordinary " Tig," with one difference. If " It " is chasing someone and another player runs between them, " It " must at once begin to chase that player who crossed before him. Thus plenty of variety is obtained in the game when any player dares to cross the path of " the angry hunter." You really require a fair amount of space for this game.

7. DODGE BALL

Form half of your players into a ring and let the other half stand within the circle. The players in the ring have a ball with which they try to hit the players in the middle. Those in the middle do all they can to avoid being struck—dodging, side-stepping, ducking and jumping. Once a player is struck, he joins those forming the ring and the game goes on till every player has been cleared out of the middle.

Perhaps I should have said that that was only half-time, because it will only be fair if you change round the two parties, letting those who were in the middle at first now form the circle, and those who formed the first circle have a shot in the middle.

8. FIVE PINS

If you have Indian Clubs they will do admirably for this game. If not, blocks of wood or stone-ginger bottles will do quite well.

Let all players but one form a circle round the room. Set up the " Five Pins " on given points in the middle of the circle and set the one player beside them. Now give one of the players in the ring a ball, which he rolls along the floor as fast as possible trying to knock down the " Five Pins." Of course, even if he does knock them down, the ball will continue to roll till it reaches the other side of the ring. This is where the real fun

comes in, because as soon as the pins have been knocked down, the player in the centre of the circle tries to set them up again in position. But meanwhile the player to whom the ball has rolled is getting ready to " fire another cannon ball."

The player in the centre must remain there till he succeeds in replacing his fallen pins before the ball comes along again. When he does succeed, he selects a player from the ring to take his place.

9. THE LION'S DEN

Try to get a big person to be the " lion." Now form the players into a circle, with a space between each pair large enough for a player to pass through. Pick one of the players to be a lonely hunter. Now all the others shut their eyes and the " lion " counts ten aloud. While he is doing that the hunter tries to move quietly across the circle and out of it between two players. If any person hears the hunter make a sound, he may point to where he thinks the hunter is. If the " lion " says the direction thus pointed is correct, the poor hunter must go and stand beside the lion " in his den." The person who pointed the direction, next becomes the hunter and the game is resumed. If, however, the hunter got out, he goes back to his place and the game begins again and is carried on till he is caught.

10. GET HIM LOW

One player stands in the centre of a circle. Those in the circle roll a ball back and forward across the ring trying to hit the player in the middle *below the knees*. This middle player may jump and dodge as much as he likes, but as soon as the ball is in the hands of a ring player, he must stand still till the ball is delivered. Once he is struck, he takes the place of the thrower who hit him and that player takes the centre.

11. S.O.S.

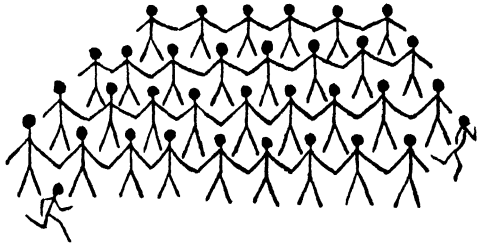
This game has a distinctly modern flavour. Select one boy to be the wireless announcer, and arrange the rest of the players in a circle. Leave spaces at the " North and South poles " of your circle. (If the circle is large enough you could have 4 spaces, N., S., E. and W.) These spaces are " hospitals." Now let the announcer go round to each player and give to each the name of some trade or profession. The announcer will likewise name the different hospitals, e.g. The Royal, The Central, etc.

We are now ready to begin to play. The announcer (outside the circle) will broadcast an S.O.S. something like this : " A minister and a plumber are wanted urgently at the Central Hospital." Immediately " the minister " and " the plumber " must rush to the " Central Hospital." Whichever one gets there first is allowed in but the other one must go into the circle. The one who is now in the Hospital must wait there till a new S.O.S. message is broadcast for his hospital.

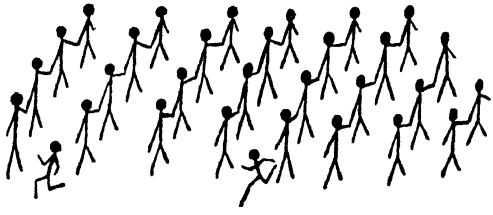
The announcer now broadcasts a request for two others to go at once to a hospital. Immediately the new pair start off, the person in the middle of the ring tries to prevent their arrival by touching them. Any player so touched must go into the circle and try to prevent the next pair getting to their destination by touching. Thus we have an ever-increasing number in the circle and soon the fun will be fast and furious, as people who have been summoned to a hospital duck and dodge past the annoying people in the ring. What makes the game still more uproarious is the fact that if an S.O.S. is sent out to a hospital in which there already is a guest, that guest must at once leave it and try to get back home to his place in the circle. If he is touched during this journey, he must also join in the middle and try to stop others.

12. CAT AND MOUSE (FIRST VERSION)

Choose one player as the Cat and another as the Mouse. Now draw up the rest of the players in four straight lines, all facing the same way and holding hands crossways. Thus :



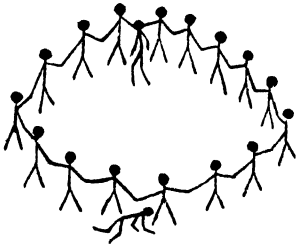
On the command " Go " from the leader, the cat begins to chase the mouse up and down the rows of players. Considerable fun can be obtained if, when the chase is nearly over, the leader calls " Change." On this command, the players must at once " Right Turn " and again cross hands, thus making new avenues. So :



The Leader can " Change " the rows in these ways as often as he likes. Once the " Cat " catches " the Mouse," another pair are chosen for these rôles and the game is re-started.

13. CAT AND MOUSE (SECOND VERSION)

Another way to play this game is as follows. Having chosen the " Cat " and the " Mouse," form the remaining players in a circle, with hands joined, and all facing inwards. The Mouse is inside the circle and the Cat outside. On the word " Go," the Cat tries to squeeze into the circle and the Mouse tries to get out. The chase goes on till the Cat catches the Mouse, The ring-players may hinder the Cat (or both if they like) by lowering their hands near the ground and so making it difficult to get out or in. The Mouse may dodge in and out of the circle as it likes and, of course, the Cat must follow. Once the Mouse is caught select another pair and re-start.



14. FRENCH CRICKET

This game requires space. One player is appointed batsman and he takes up his stand, legs together, in the centre. The remaining players scatter about the room. The batsman guards the front of his legs with his bat (an ordinary bat, or a piece of wood will do) and one of the remainder of the players throws the ball at the batsman's legs. (Play with a woolly ball is recommended.) The batsman of course tries to avoid being " bowled " so he attempts to hit the ball away. If the ball is caught off his bat, he is out and a new batsman takes his place. If the batsman chooses, he can, once he has hit the ball, run away from it, but as soon as a player " fields " the ball, the batsman must stand absolutely still. The player who " fielded " the ball is the bowler now. Much fun can be got if the batsman does run

away because often the ball is stopped before he expects it, and so he may be caught in an awkward position. If this is so he must stand exactly where he is and may not turn round to face the bowler. Every ball must be bowled from the spot where it was fielded.

15. MOVING TARGET

Arrange your players round the room or hall. All, unless one, must stand in a fixed place and may not, on any account, move their feet. The one, however, may move about as he pleases. Give one of your "fixed" players a woolly ball with which he tries to hit "the rover." He may dodge as he pleases and does all he can to avoid being hit. You yourself can hand the ball to the players when it lands out of their reach. Once the "rover" is struck he takes the place of the striker, who now goes into the ring.

16. LEAP FROG

This game is so well-known that it might well have been passed over, but we will introduce it here with some variations.

The game itself is played by getting all the players but one to stand round the room about six paces apart and with shoulders bent forward. The one left over, now runs forward to the first "bent-person" and placing his hands on the other's shoulders, he vaults over. He now proceeds to leap over the others in the same way. Having leapt over the last one, he runs forward some six paces and, stopping there, he bends his shoulders forward ready to be leapt over. Meanwhile, the first person who was jumped over, has straightened his shoulders and has likewise followed round the circle taking each new jump in his stride. Thus an endless chain of jumpers is made as each "bent back," once

there is nobody coming up from behind to jump, straightens out and begins his series of leaps.

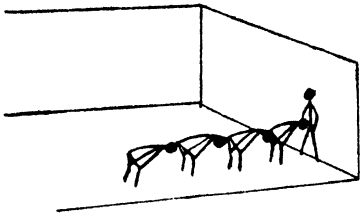
A variation to the usual procedure can be arranged by making each " bent back " stand " side on " to the jumpers. This demands more accurate jumping. Also, see that the " bent backs " have their heads well tucked into their chests.

Still another variation can be obtained by arranging your " bent backs " in pairs, facing forward to the line of jumping. Let the first one bend well forward, hands on knees. The second one tucks his head in behind the first one's " sit upon," and so they form one fairly long hurdle. This game is played exactly like Leap Frog except that, in the beginning, you must leave out two players to start the jumps.

This next variation is really only safe if you have some mats to prevent dangerous falls, *and* if you have a grown-up at hand to catch those boys who " will be boys." Get one boy to bend forward. The first player runs up, jumps over and then bends down in front of the original " bent back," thus forming a double vaulting-horse, as in the last variation. A new jumper runs up and vaults over the double-horse, and then comes back to increase the horse's length by adding himself to it. A new jumper leaps over the three " bent-backs " and then returns to make it " four " and so on. Thus :

17. MISSISSIPPI

Divide your players into two sides, and then decide by tossing which side are to be benders and which jumpers. Arrange the benders as in the diagram :



The jumpers line up, ready to leap on to this "mammoth." The first one tries to jump as far up the "animal" as he can and sit still—if he can—where he lands. The second jumper now tries to jump up behind his leader. Third falls in behind second, and so on. There may not be much space left for the last jumper but he is one of the most important men on his side for he must jump on, sit up, shout out, "Mississippi, one—two—three"—and clap his hands thrice. If any member of the jumping side falls off, or allows his feet to touch the floor before that oration has been delivered, then the jumpers must change position with the "bent-backs." If, however, the words are spoken and still the jumpers are sitting up, then they have worthily earned a "second shot."

Six-a-side is a reasonable number for this game. If you have more players than that, arrange another set with the remaining guests.

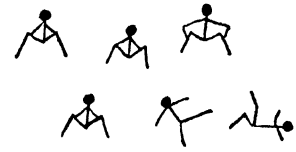
18. JAPANESE TIG

This is really just a variety of ordinary "Tig." "It," of course, pursues the rest of the players and tries to touch one of them. But, when one is touched, he must keep his hand on the spot where he was touched, and now pursue the rest with the hand thus placed. His hand can only resume its ordinary position when he has touched someone else. The idea therefore is to "tig" people in inconvenient places, e.g. behind a knee, on the ankle, etc.

19. KANGAROOS

Choose one player to be your leader and let all the

other players crouch down, hands on knees, and hop about the room like Kangaroos. Once the players are all hopping well, the Leader calls "Look out." Immediately, all Kangaroos must stop and remain perfectly still while the Leader counts "ten." Any one who wriggles or loses his balance, is out of the game. When "ten" has been counted, the Leader calls "All right now" and the hopping resumes. Then "Look out" will be called again, and so on, until only one is left in the game.



20. TOUCH ME—IF YOU CAN

Select one player to be the Chief and four players to be his bodyguard. These four make a circle round their chief by joining hands and facing inwards. The other players now attack and try to touch the Chief. The bodyguard may dodge as much as they like but there must be no holding or tugging. Once the Chief is touched he changes places with the successful attacker. From time to time change the bodyguard.

21. CHINESE WRESTLING

Like "Bumping" (No. 5), this is a very suitable game

to be run on knock-out tournament lines. Divide up your players into pairs. The method of wrestling is as

25. POSE TIG

This is another variety of ordinary "Tig." Before the game starts, "It" strikes some ludricous attitude. Once everyone has seen this, "It" begins the chase. The only way any player can avoid being touched if danger is threatening, is to strike the same attitude as "It" did at first. Of course, it may be very difficult to do this if one is laughing very hard. If a successful "touch" is made, the new "It" strikes his own attitude, and the game goes on.

26. BLINDMAN'S WHISTLE

Choose some grown-up to be the leader and arrange all the players, except two, in a ring round the room. These players may be sitting on chairs or tables and all must have whistles. Now blindfold the two players who were left out and place them at opposite ends of the room. Roll up a newspaper in the form of a club and give this to one of the two blindfolded players. We will call him "Jack's Master" and we will call the other one "Jack."

Now the leader of the game points at one of the sitters and that person blows his whistle. At once, Jack and his Master must set off towards the whistle sound. Jack's aim is to touch the whistler and Jack's master's aim is to beat Jack with his club before he can do this. Once Jack has touched or has been clubbed, that round is over and another pair are chosen, and so on.

The leader can keep the fun going by pointing at a new sitter just as Jack and his Master are near their goal. That new sitter must blow his whistle and both blind men must set off towards the new sound. This may be done several times, but don't keep the same pair in the middle too long.

27. MERRY-GO-ROUND

Arrange your players in a circle and give each a chair.

Now put one player in the middle and ask him to take a seat. All the players try to prevent him from sitting down by moving round from chair to chair as fast as possible. Excitement is running very high by this time.

When the player does succeed in finding a chair, the player who should have got that seat takes the middle.

28. PUSS IN THE CORNER

One player—Puss—stands in the centre of the room, and the others stand in the various corners and other such suitable parts of the room. One player in a corner will call " Puss, Puss," to another player in another corner, and the two will then try to change places. Puss of course, must be on the look-out for this and tries to get into a corner which has been left, before the new occupant arrives. If that player succeeds in doing this, the one who failed becomes the new Puss and the game goes on.

29. MIGHT IS RIGHT

This is just the very game for boys—and tomboys. All players tie their ankles together and fold their arms. In the middle of the room is " the Castle " (a circle perhaps a yard in diameter.) When the word " Go " has been given all players bounce or jump towards the Castle and try to capture it. Each one, of course, wants to hold it alone and so great bouts of shoulder charging will follow. Anyone who unfolds his arms is disqualified and must drop out of the game.

30. LIMPING TOM

The " hen " sits in the middle, while her " chickens " form a circle around her. The " fox " limps about outside the circle, gradually coming nearer and nearer.

When he is very near the " hen " says : " Who goes round my house this night ? " Tom replies : " None

but Limping Tom." " Do you want any of my chickens this night ? " asks the hen. " None—but this poor one," says Tom, seizing the smallest child and taking her off to his den (the sofa will do).

The game proceeds in this way till Tom has captured all the chickens. Then the hen runs about crying, " Where are my chickens ? Where are my chickens ? "

Tom now arranges the chickens in one line behind him. The hen tries to dodge in behind him so as to touch a chicken. If she succeeds she takes the chicken behind her and tries to catch another, and so on till she has recovered her lost family.

The lines behind Hen and Fox are formed by the chickens holding on to one another's shoulders.

31. BLINDMAN'S BUFF

Blindfold one player, turn him round three times, and then set him off to try to catch one of the other players. When he catches his victim, he must feel his face and clothes and so try to name him correctly. If he does so, the victim becomes the new Blindman, but if he fails, then he must set off again after someone else.

Before you begin to play this game, children, see that the fire is safely guarded and that articles of furniture with sharp edges are not likely to cause danger.

32. BUTTONS

Draw a chalk circle (18 inches or so in diameter) on the floor. Give each player half-a-dozen buttons which they will all place in the circle. Now toss up to see who plays first and second and so on.

The first player takes a tennis ball and bounces it among the buttons. He must catch the ball on the rebound. If he does, then all the buttons that bounced out of the circle are his, but if he fails to catch the ball, all buttons must be replaced in the circle.

The ball now goes to No. 2 who repeats this process. So on goes the game till the buttons are cleared out. The winner is the one with most buttons.

33. BALLOON BURSTING

Here is another of those extra-boisterous games that can be guaranteed to wreck the peace of the household. Pair off your guests. One of each pair is the horse and the other is the rider. Fasten an inflated balloon to each rider's back. Now we are ready to recapture the days of knightly combat in the lists.

Arrange one group of mounted knights at one end of the room and another group at the other. The command " Charge " is the signal for breathless battle. Each rider tries to burst an opposing rider's balloon and keep his own one safe. Horses, of course, are merely there to support their riders and must not do any bursting, although they may do some bucking if they become startled in the fray.

34. STATIONS

This game may be played in two ways. In either case, however, we begin by forming a circle and we all sit down. The leader gives each player the name of some well-known station.

One way of going on from this point is to blindfold one player and place him in the middle of the ring. He now calls out two station names and the owners of these names try to change places. The blind man tries to catch one of them while crossing. If he succeeds, the captured one becomes the next blindman.

The second way to play does not have the middle player blindfolded. He calls out two stations and, while the players are crossing, he tries to gain a seat. If he does, the player left standing is the new announcer.

Should the announcer be having difficulty in finding

a seat, he may call out "All change." Every player must find a new place, and surely the announcer will be among the successful ones!

35. DRIVEN FROM HOME

The idea of the game is something like No. 23, Three Deep. Divide your players up into groups of three and scatter the groups about the room. Two in each three will form a "home" by facing each other and joining hands, while the third one will be the tenant and will simply stand in his house.

Besides all these "threes," there are two odd players, one a homeless person and the other a hunter. The game is started by the hunter chasing the homeless person round about and in and out of the groups. Should he grow tired, the homeless one may squeeze into a home. At once the tenant, who was there already, must clear out and, having been "driven from home," he is chased by the hunter. Once the hunter captures a runaway, they change places.

It is a good idea to stop the game from time to time and form new groups, thus giving everybody a chance to run about.

36. FILL THE GAP

Here is another romping game. Form the players into a circle, each one close to his neighbours and all facing inwards. Walk round outside the circle quietly and suddenly tap a player on the back. Now set off as quick as you can round the circle. The player who was tapped leaves his place and races round the circle too, but in the opposite direction. The one who reaches the vacant gap first occupies it, and the one who is left out must resume the game by walking round and touching somebody else on the back.

37. THE POSTMAN GOES HIS ROUNDS

Scatter your players round the walls of the room and give to each the name of a town. One player is the postman and he has a club made of a rolled-up newspaper. At four places in the room are " letter-boxes " or circles marked on the floor.

The Postman begins the game by saying, " I have a letter here from —— (mentioning the name of a town). As soon as the town is named, the player representing that town must begin to chase the postman. Suddenly the Postman places his club on one of the letter-boxes and races off for the space belonging to the player who is in pursuit. That player must pick up the club and try to make up on " Postie " and strike him. If the Chaser does hit the Postman, the latter loses his job and must stay in that town, the successful striker becoming the new postman. But if the Postman gets to the town in safety, he goes on being Postman.

You might like some variety in this game, so you could make up rules like the following:

If the Postman says " I have a *letter*," both players can run.

If he says, " I have a *parcel*," both players must hop on one leg.

If he says " I have a *postcard*," both players must walk, etc., etc.

38. (KN)EASY DOES IT

Pair off your players and each pair will provide a contest. Pair No. 1 squat on the floor, knees up to the chin. Each player clasps his hands round his knees, and under his knees but over his hands, a walking stick is thrust. The toes of one player should be just touching the toes of his opponent.

The aim of the game is to roll your opponent over on his back by tipping up his toes. Hands must be kept

in position the whole time and any player who unlooses them is disqualified. This is another suitable game for a tournament. A contest is the best of five rolls.

39. WHAT'S THE TIME, MR. WOLF ?

Choose someone to be Mr. Wolf, who takes his position at one end of the room. The others, at the other end of the room, begin to advance towards him, asking, " What's the Time, Mr. Wolf ? " Mr. Wolf may answer whatever time he likes, and as long as he says a definite time, e.g. one clock or eleven-thirty, all players keep advancing. But should Mr. Wolf say, " Breakfast time " or " Dinner time " or " Tea time," all must turn back and rush for home. Mr. Wolf, of course, is following up behind and, if he captures anyone, then that one goes back to Mr. Wolf's den and helps in his next captures. The game goes on till everyone is caught.

40. ALICE WHERE ART THOU ?

Two blindfolded players lie face downwards on the floor, head to head, with about a yard between them. Each has a " newspaper " club.

The first says, " Alice, where art thou ? " The second replies, " Here." Having got a hint as to the position of No. 2 from his voice, No. 1 aims a whack in a downward direction at the other.

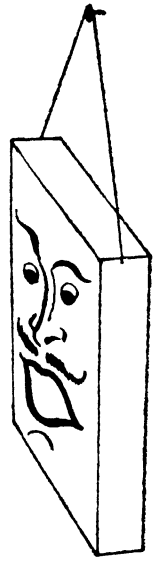
No. 2 then asks No. 1 the same question, and on getting the answer, he has a whack.

We now choose other two players, and so on.

41. THREE BALLS A PENNY

Here's a game which will give great fun and you can easily get hold of the required apparatus. Draw a face on the bottom of a boot or shoe box. You can make it as ugly or funny looking as you like. Now cut

out the mouth—this should be about three inches deep and four long. Give each of your guests half-a-dozen marbles or ping-pong balls and stand them, say ten feet from your "face" which you have hung on the wall. See how many balls they can throw into the gaping mouth.



42. BOXERS GET THE SACK

If you still desire another game capable of being run on tournament lines, here you are. *But*, have mats or big people nearby to prevent nasty falls.

If you do not have boxing gloves, borrow two old pairs of big gloves and ask Mummy to cut out the insides of the fingers and sew up the outsides like boxing gloves. Now, pad the inside with cotton wool.

Put each boxer inside a sack—just like the Sack Race at the School Sports—and tie on their gloves. All is now ready for the "Dead Weight Championship of Smitemland."

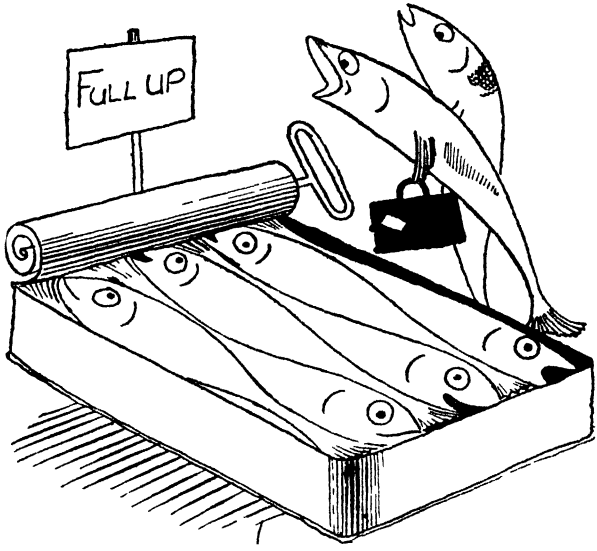
A really strong blow is quite likely to upset the one who gets it—and the one who gives it. The winner is the one who has the best of three falls.

43. BUBBLES

Prepare two bowls of soap suds and add some glycerine to make the bubbles less likely to "blow up." Place two chairs at opposite sides of the room and join their backs with a length of string. Half the players go to one side of the "net" and half to the other. The first player on side No. 1, goes to his bowl of soapsuds (placed on one of the chairs) and, with a claypipe, blows a bubble into the air. Players on side No. 1, try to blow the bubble into the territory of side No. 2 because if it bursts there,

Team No. 1 counts 1 point. Side No. 2 tries to keep it in the territory of side No. 1, because if it breaks there, side No. 2 scores 1 point.

Once the bubble breaks, the first player of No. 2 side goes to his bowl of suds (placed on the other chair) and likewise blows a bubble. The game goes on till all have blown a bubble and the side with most points wins.



33 MOVING ABOUT GAMES

1. SARDINES

THIS game is a very suitable substitute for " Hide and Seek " and is played in the dark. One player is chosen to go and hide. Several rooms should be left open for this purpose. Having allowed the hider a certain interval, the rest now set out to look for him. Here is the main difference between " Hide and Seek " and this game—when any player finds the hidden person, he joins him in the corner where he is hiding. Gradually the " sardines " get packed together until finally there will only be one person still searching. This last one should be penalised in some way.

2. STOP THIEF

Once again we form a circle but this time two persons

stay out. One is blindfolded and sits in the middle of the circle. Near him on the floor is a bunch of keys or a companion set or something like that which will make a distinct noise if not handled with care. The other person is the leader of the game and he moves about quietly directing the game.

Suddenly he touches one of the ring players. That player must then tiptoe to the companion set and bring it back to his place without making any noise. If he succeeds all is well. Should the blind man hear him, however, the blind man calls out "Stop thief," and advancing towards the player tries to find out who he is by feeling. If the blind man does say who the noisy player was then the two change places but if a wrong guess is made, the blind man must go back to his chair.

3. WHO IS BELOW ?

Two sides are chosen and then one side leaves the room. Presently they send in one of their number under a sheet or big coat. He crawls about the floor and squeaks while he is crawling. The side in the room get one guess as to "who is below" the sheet. If they guess correctly, the sides change places but if they guess wrongly the player "below" crawls out and a new player is sent in, and so on till a correct guess is made.

4. CREEPERS

One player—Grannie—stands facing a wall and the other players line up against the opposite wall. Their idea is to creep up behind Grannie without being seen. Grannie, of course, may turn round at any moment and she orders back to the starting point any players she has seen moving. In the end one player will succeed in getting right behind Grannie and when that player touches her, they change places and the game is begun again from the start.

5. TOUCH

Players form a ring and pass a ball round one to another. Meanwhile one player is outside the ring and he tries to touch the passing ball. If he does, then he changes places with the person who should have taken the pass. Also if any person drops a pass, then he goes outside the ring and the other player comes in.

6. RUN-A-MILE

This popular outdoor game can easily be adapted for indoor play. One player faces the wall and the others form a semi-circle behind him. One player touches him. He now turns round and announces what the toucher has to do. Then he guesses who the toucher was. If he guesses rightly then the toucher must obey his commands but if he guesses wrongly he himself must do the task. A right guess also sets him free from his position against the wall, that position being taken by the toucher once his task is done.

Suggestions as to what the toucher has to do: Let everybody leap frog over him once; have his shoes and stockings taken off and put them on himself; pay forfeit; eat a big bun; stand on his head.

7. O'GRADY

This game is very similar to " Do this, do that " which is described elsewhere in this book. You appoint an instructor who gives the rest of the players various commands. But these commands must only be obeyed if the leader says, " O'Grady says . . ." Anyone who obeys an ordinary command drops out. If the leader gives his commands quickly he will soon have his " pupils " all muddled and the winner—the last one left in—should be found quickly. For example: " Arms bend "; " O'Grady says Arms bend "; " O'Grady says

Arms forward stretch" ; "Arms bend." Quite a good way of catching out some players at the very beginning is to say quietly something like this: "Well, we'll begin now. Just stand at attention please." Several people nearly always do as you said and, of course, are out.

8. JUMPING THE ROPE

All players but one form a circle. That one takes a thin rope with a weight fixed at the end of it—a ball would do—and he then swings his rope round the circle, the weighted end being a few inches off the floor. As the rope comes round each player must jump to let it pass under him. If the rope hits him or winds round his legs, he drops out. Once the rope is going well, the swinger may raise it or lower it at will, thus varying the height of the jumps.

9. LOUD AND SOFT

While one player is out of the room the rest hide something. He then comes in and tries to find the object, his only guide being the music from a piano which grows louder and louder as he gets near the object and softer and softer as he goes away from it.

10. LIGHT INTO DARK

This game is played between two rooms the doors of which stand opposite one another in the hall of the house. The lights in both rooms are switched on and the hall light is put out. One player lurks about in the darkness of the hall and the other players try to run, one at a time, from one room to the other. The player in the darkness of the hall suddenly pounces on one of the players and if caught, that player must now take the position in the hall. The other one becomes one of the crossers.

This game may read rather tamely but I can assure you that there is much fun and a whole lot of thrill in it. If the hall is fairly wide, so much the better.

11. GENERAL POST

All players but one sit in a circle on the floor. That one is blindfolded and stands in the middle of the circle. The leader calls out the names of two of the sitting players who try to change places without being caught by the blind man. If the latter catches one of them he guesses which it is. If the guess is correct then that player becomes the new blind man and the game is continued. Should the leader call " General Post," all players must change places. This makes it easier for the blind man to catch a player but it also makes it more difficult for him to name the person he catches. Why ?

12. DUMB CRAMBO

Two sides are chosen and one retires from the room. The other then decides on the name of some activity—one which has several other activities rhyming with it is chosen. The other side then send one player in and he is told an activity with which the chosen activity rhymes. He returns to his side and conveys the news. (Say the activity actually was " dream." He might be told it rhymed with " gleam.") His side then think of all the activities they can rhyming with the one he was told. In this way they hope to find out the real activity.

They then go into the room and " act " or " mimic " the first one on their list. They will soon know if they are right or wrong because success is greeted with applause, failure is greeted with jeers and boos. If they receive the latter treatment they will retire and then re-enter to act the second on their list and so on till they hit on the right one.

A list of suggestions :

Spend, lend, bend, rend, mend, fend, send, tend.
Wink, drink, sink, think, blink, slink.
Buy, spy, shy, fry, dye, die, lie, cry.
Treat, cheat, meet, bleat, eat.
Cling, fling, sling, ring, wring.

13. FLY-AWAY

The leader asks all players to hold their hands straight out in front of them. He says he is now going to say certain remarks and if they are true then players must imitate. So he begins " Fly away butterfly " and at the same time waves his arms like wings. Then he may say, " Fly away fly " and again waves. But suddenly he says " Fly away pigs," and although he himself still waves his hands, nobody else should. Anyone who does, becomes the new leader and tries to catch out somebody else. The leader should follow one remark quickly with another.

14. OPPOSITES

Once again we have a leader and once again he is going to give commands. This time, however, players must do the very opposite of what he says, e.g. he says " Smile," players " cry." Anyone who fails to obey correctly—and nearly always some do the same instead of the opposite—drops out of the game.

Suitable commands : Sit down ; walk backwards ; arms stretch forward ; come towards me ; whistle, say " Bo " to your right hand neighbour ; shut your left eye.

15. THE THORNY PATH

This is a fine game if you are playing on a wooden floor. Draw a " path " along the floor, winding in and

out, and say two feet in width. Draw lines to represent bushes coming out into the path here and there.

Give each player a book to place on his head, let him have a good look at the path, blindfold him and set him to walk the thorny path. If the book falls off he loses five points and is out. If he puts a foot in a bush he loses one point but if he puts both feet in a bush he is " lost " and loses five points and drops out.

Once each player has had several shots, the winner is one who has fewest points.

16. TAKE A SEAT

Chairs are arranged in a circle and everybody but one sits down. This odd fellow now tries to find a seat. There is actually a vacant seat for him but everybody keeps moving round in any direction and the result is that the vacant seat is constantly changing all over the circle.

Once he finds a seat, the player on his left must now set off to find a seat.

17. MY FRIEND'S CHAIR

Two sides are picked and one side retires from the room. The different members left inside each pick on one of the outside party as " his friend " and when all outside members are thus picked, we call the first player in. He now enters and finds his " hosts " standing in a circle, each one behind a chair and all chanting " This is my friend's chair." He goes over and tries a chair. He may actually be the " friend " of the player behind, in which case he will be cheered. More probably, however, he will guess wrongly, so he is hissed and keeps on trying chairs till he actually finds his " friend." Now that he is settled, we will bring in the next victim and so on till the whole side is accommodated correctly.

18. NOAH'S ARK

Girls and boys are paired off and the pairs are given their names, e.g. (1) two cows, (2) two sheep, (3) two hens, (4) two horses, (5) two pigs, etc., etc.

Now the boys retire from the room and are blindfolded. Meanwhile the girls arrange a line of chairs along the wall and each girl stands behind a chair. Now the boys come in and each tries to sit in his partner's chair. The only guidance, however, is the calling of the animals for their mates. As all are doing this at once, it is no easy matter to locate accurately your partner out of a babel of moos, neighs, grunts, meaows, barks, etc. A little prize might be given for the first pair to meet, and perhaps a consolation prize for the unfortunate pair who are last.

19. MILITARY EXERCISE

Line up your soldiers, having at one end one soldier to whom you have told the secret of the game. Put them through all sorts of idiotic exercises which, however, must be obeyed smartly and seriously. Like this:

"Noses—tweak!"

"Finger bending exercise, no. 1—Thumbs downward—bend!"

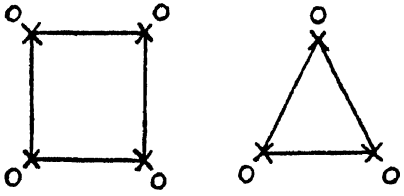
"Head nodding by numbers—1—2—3—4!" and so on and so on.

Finally you command "On right knees—bend!" Then "Present—Arms!" After walking up and down pretending to make sure that all have their "guns" straight out in front of them, you command "Fire!" And now your friend quietly but firmly nudges over his neighbour and, if you had your line packed closely enough, you will soon have the whole line sprawling and spluttering over the floor.

20. WHO'LL GET THE HANDKERCHIEF?

Divide your players up into groups of four. Take a

strong rope and fasten its ends. Let the first four players stand with the rope round their waists and face outwards. About a yard in front of each place a handkerchief on the floor. Give the word " Go " and each player now has a kind of tug-of-war to get his handkerchief. After one has been successful, give the next four a chance and so on. If you like the various winners could then pull until the Champion is found. The game works equally well with groups of two or three.



21. BLOWING OUT THE CANDLE

A very old favourite, this one. Place a lighted candle on a table. Take your guests one at a time, blindfold them, turn them round three times, set them three yards from the candle and tell them to take three steps and then blow out the candle. Their antics have to be seen to be believed.

22. JACOB AND RACHEL

Seat your guests on the floor in a big circle. Now appoint two to be Jacob and Rachel. They are blindfolded and Jacob tries to catch Rachel who does her best to avoid being caught. However, whenever Jacob calls out " Rachel," she must reply, " I'm here." Neither player is allowed outside the circle. When Jacob catches Rachel, another " Jacob and Rachel " are chosen and the game is resumed.

34 MUSICAL GAMES

1. ROUNDS

VERY often the guests at a party welcome a complete change from the excitement of the usual party games, and there can be no better way of keeping them entertained at such a time than to indulge in some singing or in singing games. A very pleasant introduction to this is obtained by the singing of a few " rounds."

Divide up the party into four groups and see that each party has a leader who knows the tune. Label these sections A, B, C, and D, and tell them that section A will lead off. When A is beginning the second line of the song, B will join in with the first line. When A is beginning the third line, B will be beginning the second line and so C starts off with the first line. One more shot, now, and all four will be singing, A beginning line

four, B beginning line three, C beginning line two and D starting line one. Now that they are all in, they simply keep singing their verse round and round and, of course, they must keep time.

Well-known rounds are:

"London's burning, London's burning";
"Three Blind Mice;"
"White sands and grey sands";

and for those of you who study French,

"Frère Jacques."

2. PASS THE FRUIT

Seat your guests in a ring and give one a lemon or an orange or an apple. While music is playing, the players pass the fruit round from one to another. But when the music stops suddenly, the player unfortunate enough to be holding the fruit drops out of the game. Then we start again. Gradually our numbers get less and less, until in the end we have only two left in. The winner is the one who stays in last.

3. MUSICAL CHAIRS

Arrange a row of chairs (one less than the number of players playing) in the middle of the room. These chairs should be alternately facing opposite walls. The players form in single file round these chairs. To the music of a lively march they pass round the chairs. Suddenly the music stops. Each player now tries to sit on a chair, but of course there is one player who cannot find a seat. He drops out and one chair is removed from the line.

This process is repeated till there are only two players and one chair left. They then have an exciting race till the winner is found.

4. MUSICAL ARMS

Instead of having chairs as in No. 3, we have a line of players in the middle of the room but here also there should be one person less in the line than the number of people actually playing. Those in the line all face the same end of the room, the first one having his right arm bent and hand on side, the second one having left arm bent and hand on side, and so on alternately down the line.

The play is the same as in Musical chairs, except that when the music stops players try to take the arms of those standing. At the end of each round one person from the line drops out. After you have found the winner give those people who were standing in the middle line a chance to be players.

5. MUSICAL BUMPS

Players dance or walk about the room to music. When the music stops, all must bump down on the floor. Last down drops out. Then we pick ourselves up and restart. So on we go till there is only one player left.

6. MULBERRY BUSH

Everybody knows the first verse of this singing game but perhaps everybody does not know the rest. As each verse is being sung, players should act what they are singing about. Then at the end of each verse, all join hands and sing the chorus while dancing round in a circle. Begin with the chorus.

Chorus :

Here we go round the mulberry bush, the mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
On a cold and frosty morning.

Verse 1 :
This is the way we wash our hands, wash our hands, wash our hands,
This is the way we wash our hands,
On a cold and frosty morning.

(*Action : rub the hands.*)

Verse 2 :
This is the way we comb our hair, comb our hair, comb our hair,
This is the way we comb our hair,
On a cold and frosty morning.

Verse 3 :
This is the way we go to school, go to school, go to school,
This is the way we go to school,
On a cold and frosty morning.

(*Action : walk very slowly round in a circle and sing very, very mournfully.*)

Verse 4 :
This is the way we come from school, come from school, come from school,
This is the way we come from school,
On a cold and frosty morning.

(*Action : skip smartly round in a circle and sing brightly.*)

7. HOW GREEN YOU ARE

This game combines the idea of " Hunt the Thimble " with singing. One player goes out of the room and the rest hide some small object. The player is then called in and the players begin to sing

How green you are, how green you are, how green you are, how green,

How green you are, how green you are, how green you
are, how green,

and so on to the tune of "Auld Lang Syne."

The player who was outside has, of course, no idea where the hidden object is or what it is but he is guided by the singing. When the others see him get nearer it they sing more and more softly till, when he actually touches it, they stop. But as he goes farther and farther away from it, they bellow at the pitch of their voices.

8. BINGO

One player—with eyes shut—stands in a circle. The players forming the circle dance round to music singing

There was a farmer had a dog
And Bingo was his name—oh !
B—I—N—G—O, B—I—N—G—O,
B—I—N—G—O
And Bingo was his name—oh !
B was I and I was N and N was G and G was O,
And B—I—N—G—O,
And Bingo was his name—oh !

At that point all stand still. The player in the middle, still eyes shut, walks over to any player and moving to the right spells out BINGO, touches the fifth player (i.e. the one at O) who then goes into the ring while the other one takes his place in the circle.

9. LUBIN LOO

This is another singing and acting game, each player actually doing what he is singing about. Players form a circle, take hands and dance round singing

Chorus :

Here we go Lubin Loo,
Here we go Lubin Light,

Here we go Lubin Loo,
Upon a Saturday night.

Verse 1 :	*Action :*
Put your right hand in,	*right hands into the circle ;*
Put your right hand out,	*right hands out of the circle ;*
Shake it a little a little,	*right hands shaken ;*
And turn yourself about.	*turn round.*

Chorus : Join hands and dance round singing the chorus.

Verse 2 :

Put your left hand in,	*Action :*
Put your left hand out,	*as in verse* 1, *only use the*
Shake it a little, a little,	*left hand.*
And turn yourself about.	

Chorus : Here we go, etc., etc.
Verse 3 : Put your right leg in, etc., etc.
Verse 4 : Put your left leg in, etc., etc.

The Chorus is to be sung between each verse and the final one should be sung with all your might.

10. NUTS IN MAY

Players holding hands form sides which stand facing each other. One line dances up to the other and then retires singing :

> " Here we go gathering nuts in May, nuts in May, nuts in May,
> Here we go gathering nuts in May,
> On a cold and frosty morning."

The other side then advances and retires singing,

> " Who will you have for nuts in May, nuts in May, nuts in May,
> Who will you have for nuts in May,
> On a cold and frosty morning ? "

The other side then decide to choose, say, Jean, so they again advance and retire singing,

"We will have Jean for nuts in May, nuts in May, nuts in May,
We will have Jean for nuts in May,
On a cold and frosty morning."

Then the other side advance and retire asking,

"Who will you send to fetch her home, to fetch her home, to fetch her home,
Who will you have to fetch her home,
This cold and frosty morning?"

The other side now decide to send, say, Jack, so they again advance and retire singing,

"We will send Jack to fetch her home, to fetch her home, to fetch her home,
We will send Jack to fetch her home,
This cold and frosty morning."

A handkerchief or short rope is now handed to Jean and Jack who are now standing between the two sides. Each takes an end and tries to pull the other over to their side. The one who is pulled over now joins that side, and the game is restarted from the beginning.

11. NURSERY RHYMES

Divide the guests up into groups of 4 or 5. Each group is given a number and each group has a leader. Before the start, the separate groups discuss together and prepare a list of Nursery Rhymes which they will sing if called upon.

Now we are ready to start. The whole party sing through the letters of the alphabet to the tune of "Auld Lang Syne." At the end of that the person who is conducting the whole game calls a numbers. At once—before the conductor can count 10—the group thus called sing a nursery rhyme to the same tune. Then all sing

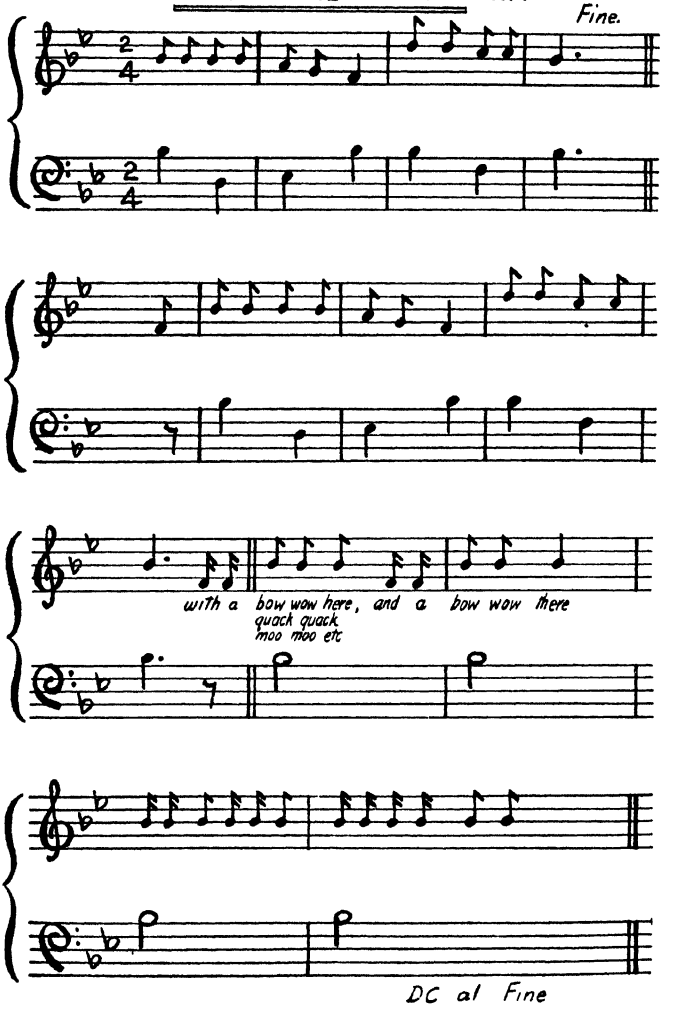
the alphabet again. Then another number is called and that group sing a nursery rhyme and so on. Group leaders must be ready to start at once and bear in mind that no group may sing a rhyme already sung. Should any party fail to start before 10 can be counted, they fall out. Last group in wins the game.

12. OLD McDOUGALL HAD A FARM

This game is a most amusing and enjoyable test of memory. As you see from the opening words which follow different creatures and their sounds are introduced and it must be remembered that these creatures and sounds must always be rendered in their original order. A good leader is wanted for this game. He is responsible for the introduction of the different creatures. The song should be sung without any break between verses.

Old McDougall had a farm,
  Down in Ohio.
And on that farm he had some dogs,
  Down in Ohio.
With a bow-wow here and a bow-wow there,
Here a bow, there a wow,
Everywhere a bow-wow,
Old McDougall had a farm,
  Down in Ohio.
And on that farm he had some ducks,
  Down in Ohio.
With a quack quack here and a quack quack there,
Here a quack, there a quack,
Everywhere a quack quack,
A bow-wow here and a bow-wow there,
Here a bow, there a bow,
Everywhere a bow-wow,
Old McDougall had a farm,
  Down in Ohio.
And on that farm he had some cows, etc., etc.

OLD McDOUGALL HAD A FARM



13. JOLLY MILLER

Boys take girls as partners and march round the room. Meanwhile there is one boy in the middle of the circle without a partner. As the boys march round arm-in-arm with their partners, all sing,

" There was a jolly miller and he lived by himself,
As his wheel went round he made his wealth,
One hand on his coffer and the other in his bag,
As the wheel went round he made his grab."

Whenever the word " grab " is sung, each boy leaves his partner and grabs the girl in front *and* the player in the centre tries to get a partner also. Of course one boy must be left out. He takes the centre and the chorus is sung again, and so on for several rounds.

14. POP GOES THE WEASEL

Players form groups of four round the room and one solitary player stands in the middle of the room. He is the weasel. Three of each group of four join hands and dance round the fourth, thus making a nest.

As this dance is going on, all sing,

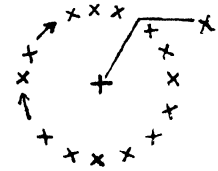
" Half a pound of tuppenny rice,
Half a pound of treacle,
Mix it up and make it nice,
Pop goes the weasel."

Immediately " Pop " is sung, those players inside the nests slip out and join hands round the weasel while the last line is sung. Whenever " weasel " is sung, all the players in the middle (including the weasel) dash back to the nests. Of course each nest can only hold one, so somebody is left out. He is the new weasel.

15. ORANGES AND LEMONS

The two biggest players make an arch with their arms and the rest of the players march through singing:

"Oranges and lemons,
Say the bells of St. Clements,
You owe me five farthings,
Say the bells of St. Martin's,
When will you pay me ?
Say the bells of Old Bailey.
When I grow rich
Say the bells of Shoreditch.
When will that be ?
Say the bells of Stepney.
I'm sure I don't know,
Say the big bells of Bow.
Gay go up and gay go down
To ring the bells of London Town."



At that point the two big people stop the next player and say :

"Here comes a candle to light you to bed,
Here comes a chopper to chop off your head,
Chop, CHOP, CHOP.

The little player is then asked which he will have—an orange or a lemon. (One big person is an Orange, the other a Lemon.) According to his choice the little player goes behind one leader or the other. Then we begin from the beginning again. Gradually fewer and fewer players are passing through the arch, while more and more are standing behind the leaders. After the last player is caught and in behind his leader, the players hang on to the waist of the one in front and have a tug-of-war and so find out whether Oranges or Lemons win.

35 SITTING STILL GAMES

1. THE MINISTER'S HAT

SEAT the players in a circle and then number them. Now start the game by saying, " The minister has lost his hat and I think number—— has it," i.e. you there mention a number used in the ring of players. If the person of that number manages to say, " Oh ! No ! I have not got it," before you can count up to ten, you then say, " Well, who has it ? " He will then mention another number and you will again try to count to ten before the next person can say, " Oh ! No ! I have not got it." This goes on till someone is caught. When a person fails to make the correct retort in time, he takes the centre and the game is again begun from the opening, " The minister has lost his hat, etc."

2. THE FARMYARD

Give every player in a seated semi-circle the name of some farmyard animal or bird. If there are many playing the same names may be used several times. Now you will conduct the proceedings. Each player must understand that whenever you point at him he will begin to make the noise of the animal or bird which he represents and will continue making that noise till you hold up the palm of your hand towards him.

By lifting both your hands you will bring in the "full chorus." For variety you may care to have two or three or even more going at once.

From time to time, the animals' and birds' names may be changed round and a new conductor may be appointed.

3. POOR PUSSY

Seat the players in a ring and place one blindfolded in the centre. This blindfolded player then advances to any one seated player, and, kneeling down before him, says, "Poor Pussy." That sitting player now "miaows" three times. Should the kneeling player recognise the voice, the two players change places, but if not he must go to another and so on till he does recognise somebody.

4. THE ZOO

Players sit in a circle and one begins to describe any animal in the zoo. As soon as a player recognises the animal being described, he calls out its name. Care must be taken to place correctly who is first in calling out. For a correct name a player counts one point. Should a player call out the wrong animal, however, he has one point taken from his total.

5. STOP IT

Players squat on the floor and one tosses up a hand-

kerchief into the air, at the same time bursting out laughing. Immediately everyone must begin to laugh uproariously and continue until the handkerchief hits the floor. At once everyone must then become very very serious. Everyone who even smiles must withdraw from the game.

The handkerchief then goes up again and the laughter which follows must at once cease when it returns to the floor. You could continue the game till everybody is out.

6. SILENT ORCHESTRA

The conductor beats time and the seated players—each of whom has the name of an instrument in the orchestra—go through the movements of playing their instruments.

The conductor may stop any instrument by holding up his palm towards a player and may stop the whole orchestra by holding up both palms. He can also start a solo by pointing at a player.

7. CROSSED SCISSORS

This game and the next one are really catches which you can try at your party.

Seat the players in a ring and start off the game by handing a pair of scissors to your neighbour saying, "I pass them crossed," or "I pass them uncrossed," as the case may be.

Each player must in turn pass on the scissors with the same remark. You can follow up the play and tell each whether he is right or wrong. The catch lies in this fact. The scissors have nothing at all to do with your remark. What does matter is whether your feet are crossed or uncrossed as you hand over the scissors.

Smart players may spot this very quickly but others may take a long, long time.

8. HE CAN DO LITTLE

This time take a stick in your right hand and tap it firmly three times on the ground and then, transferring the stick to your left hand, hand it to your right-hand neighbour saying, " He can do little who cannot do this." This is repeated round the ring and again you can follow up the play saying whether each player is right or wrong.

The secret of success does not lie in the tapping but in the changing of hands—a change which surprisingly few people seem to notice.

9. SIXTY-ONE

In case there may be only two of you and you would like a sitting game without much mental exertion I include here two games which offer very good fun.

You only require a dice and dice box and a pencil and paper. Each toss once and the player with the higher score begins the game. You will toss now in turn and it will be well for you to keep two columns each on the paper, one to record your total score and one to record the value of your throw. (See diagram.)

John		Mary	
Throw	Score	Throw	Score
5		6	
3	8	3	9
4	12	1	10
3	15	5	15

A player who throws a six has another throw. Remember however when you are nearly 61 points —the total for Game—you must throw the exact number to make you Game. If you throw more you must subtract that throw from your total.

For example, if Mary were 57 and she threw 5, she would become 52.

10. FOX AND GEESE

This time you play with a Draughts board and four white men for Geese and one black man for the Fox.

Place the four Whites in position at one side and the Black is placed in any corresponding square at the opposite side. You can take turns at moving the Fox and Geese in separate games. The Geese can only move forwards but the Fox can move in any direction just like a crowned man or King at Draughts. The person playing the Geese tries to get them " home," that is to the other side of the board, while the person playing the Fox tries to capture as many geese as possible. The Fox must avoid being caught by any advancing goose.

The geese play first and one point is scored for every goose who reaches home, the fox also scoring one for every goose captured.

11. DICE FOOTBALL

For this game you require a ludo cup, a dice, a ludo man (or a button) and a diagram like the one which follows. You can play against a friend, or, if you like, you can pick sides.

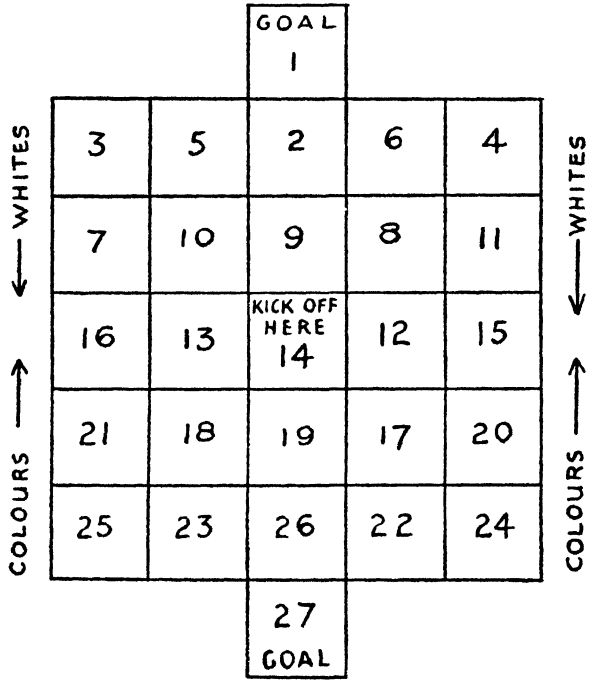
Start by placing the football (i.e. the ludo man) in square 14. The " Colours " subtract the value of each throw from the number of the square in which the ball is lying, and then place the ball in the square of the resulting number, e.g. if the ball is in square 14 and a player on the Colours side throws 5, the ball is moved to square 9. The " Whites " add the value of each throw to the number of the square where the ball lies, and move the ball accordingly.

Opposite sides take turn about at throwing the dice.

If a total throw results in more than 27 or less than 1 being made, it counts as a bye and the other side place the ball in the square in front of the goal and throw the dice.

Should any player throw " 1 " while the ball is lying in any side touch-line square, the ball is out of play and is not moved—the other side simply take a throw.

When a goal is scored, i.e. when a throw makes the ball enter either square 1 or square 27, the game is restarted from square 14 and the side against whom the goal was scored, kick off.



36 TALKING GAMES

1. YES, NO, BLACK OR WHITE

THE leader will ask the various members of the company several questions and answers must be given which

(1) are sensible and
(2) do not contain either "Yes" or "No" or "Black" or "White."

This may sound very simple but is by no means as easy as it sounds especially with some questions. Any player who does not give a satisfactory answer either drops out of the game or becomes the new leader.

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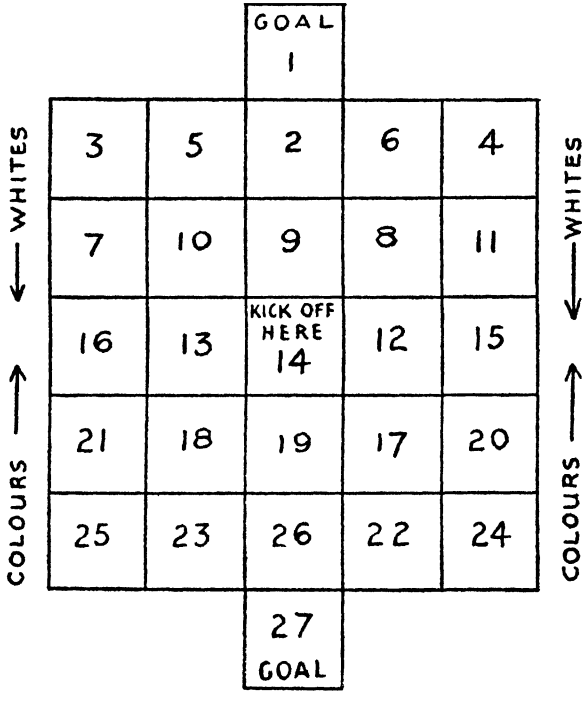

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2. TOO LATE

The players sit in a circle and one has a small woollen ball. Suddenly he throws this ball at one of the other players at the same time saying a word of three letters. Immediately two things happen:

(1) The thrower counts up, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, too late.

(2) The receiver says three words the initial letters of which are the letters of the word which the thrower said as he flung the ball. (e.g. say the thrower said HAM. The receiver might say HAVE A MUFFIN.)

If the receiver fails to say his three words (which should make sense) before the thrower has counted up to "too late," then the receiver drops out and the thrower throws again. But if he succeeds in uttering three words, then he becomes the thrower and tries to stump another player.

3. ADJECTIVES

Prepare beforehand a letter in which you leave out all the adjectives. Leave blank spaces for them however. Now at the party tell your guests that you wish each player to give you an adjective. As these are mentioned you write them into your spaces wherever you like. Then you will read over the letter to them at the end. Generally this letter with its often absurd adjectives is very funny. For example:

Dear Mrs. Thomson,

Last week I met (stout) Mrs. Wilson, my (annoying) friend. I do like that person, she is so (inquisitive) and (dirty). She was telling me about her (green) little girl. She has been very (ill) and is now almost (pink). It

seems she had an accident and was knocked down by a (tiny) road roller.

When are you coming here yourself? I did enjoy your (first) visit. My (greedy) son too liked playing with your (rude) child. I hope your journey will be most (awful).

Ever your (jealous) friend,
Mary Macpherson.

4. IF

This is a game which calls for quick thinking and—but don't tell Mummy this—you can be rude too, but not too rude. You tell your friends that you will give them one minute to think of a suitable name and make up a rhyming second line to this :—

" If I had a name like . . . . . .

You may get some answers like this :

" If I had a name like little Jean
I really think I would be queen."

" If I had a name like fat old Pearl
I also would grow into a barrel."

" If I had a name like Wandering Kate
I don't think I'd stay out so late."

" If I had a name like dandy Claud
I'd hide my head beneath a sod."

5. THE MINISTER'S CAT

Here's a very old stager. We sit down in a ring and the leader suddenly points at one player who gives an adjective to describe the Minister's cat beginning with A, e.g., " The Minister's cat is an awful cat." The next player's adjective begins with B, the next with C and so on. Of course, when you don't know at whom

the leader is going to point next you must be ready all the time, because if you fail to answer before he can count up to ten, you fall out.

6. BUZZ

Another old favourite. The leader points to different players and the players must be ready to add the next number. We begin with one, but every time 7 comes in or when a number can be divided evenly by 7 we must not mention the number, but instead say "Buzz." Thus, 1, 2, 3, 4, 5, 6, Buzz, 8, 9, 10, 11 . . . . 16, Buzz, 18, 19, 20, Buzz, 22, and so on.

7. BACKWARD SPELLING

You can play this game as a competition between two sides. No. 1 of the first team asks No. 1 of the second team to spell a word—backwards. If he succeeds, he now asks the other to spell a word. Then the second players ask one another and so on.

When a player fails, his opponents score 1 point. If he likes, however, he can challenge the player to spell the word himself and if he fails, then the challenger's side score 2 points. This game is like quite a number of others, not so easy as it sounds.

8. BUFF SAYS BAFF

The whole idea in this game is to make the principal speaker laugh if possible, and for him to keep his face straight, if possible.

One player goes out and shortly comes in with a poker in his hand. He taps the floor with his poker. Then one player asks him, "Where did you come from?" "I come from poor Buff," he says, "and he bid me say

"Buff said 'Baff'
And gave me this staff,

And bid me not laugh
Till I saw him again."

The other players now ask him any absurd questions they like while he looks solemn and sad. If he succeeds in keeping serious up to the end, he finally says,

" And now, my dears,
Please spare your tears,
I must go to Buff
For he's in the huff."

He now withdraws. I think you will agree that any player who can go through this with a serious face and in spite of silly questions and giggles, is worthy of a prize.

9. HOW, WHEN AND WHERE?

One player goes out and, in his absence, the rest think of some object. He now comes in and asks everybody in turn, " How do you like it ? " He listens closely to all the answers. Then he goes round them again with this question, " When do you like it ? " Finally he asks them all, " Where do you like it ? " Having heard all the answers to all three questions, he should be able to name what they thought of.

10. ELECTRIC SHOCK

You certainly should be able to give your guests a shock with this game. Get some half-dozen of them to wait in the room with you and send the rest out. Now agree among yourselves that whenever a certain one of the six is touched the whole six will at once yell or shriek.

Bring in victim No. 1 from outside. Tell him that one of the six members whom he sees is charged with electricity, and that if anybody touches him a pleasant current of healthy electricity will pass through the body of the toucher. Invite him to try. He touches this

one and then that one and then—yes, I think he did get a shock. Now bring in the next victim and add the last one to the shrieking chorus.

11. I LOVE MY LOVE

This is a more complicated form of "The Minister's Cat." When the leader points at the first player, that player must say why she loves her love, what his occupation is, what he likes, what his name is and where he stays—all beginning with A. Thus, for example: "I love my love because he is artistic; he is an acrobat; he likes asparagus; his name is Archibald and he comes from Aberdeen." Then the leader points to another whose answers begin with B, and so on through the alphabet.

12. SEASHORE

The leader goes round giving everyone the name of some object commonly noticed at the seashore, e.g., donkey, sand, sandcastle, spade, pail, promenade, sea, shells, bather, shute, tide, etc., etc. Then we all sit down and the leader tells a story all about the seashore. Whenever one of these objects is mentioned the player who owns it must stand, turn round and then sit again. Should the word "seashore" be mentioned all stand, turn and sit down.

13. TEAPOTS

Send one player out and in his absence think of a word whose sound is the same as that of another word or words though the meanings are different. The player who is outside is going to try to spot that word. He will come in and say to somebody "What is your teapot like?" That player then gives a clue to the word in his answer. Then another person is asked and so on

till the word is found. For example, let us think of "fair" or "fare."

QUEST. What is your teapot like ?
ANS. My teapot is the ticket price.
ANS. My teapot is the opposite of dark.
ANS. My teapot is dry.
ANS. My teapot is a show.

The questioner must keep on questioning till he finds out. Then another one leaves the room and a new word is chosen.

Suitable words :

match ; weight and wait ; pale and pail ; might and mite ; rain, rein, reign ; son and sun ; bay (inlet), bay (tree), bay (horse), bay (of a hound) ; Knight and night ; right, rite, wright.

14. EARTH, AIR, FIRE, WATER

Each player takes a seat but the leader stands. Suddenly he throws a handkerchief at a player, at the same time saying "Earth" or "Air" or "Water." That player must name a creature that lives in the element named, before the thrower can count ten. If he succeeds in naming a suitable creature, the thrower must throw again, but if he fails he counts one mark. Two such failures put him out of the game. If at any time the leader would like a change of occupation, he shouts "Fire." At once all must change seats and if the leader gets one, then someone must be left chairless. He is the new leader.

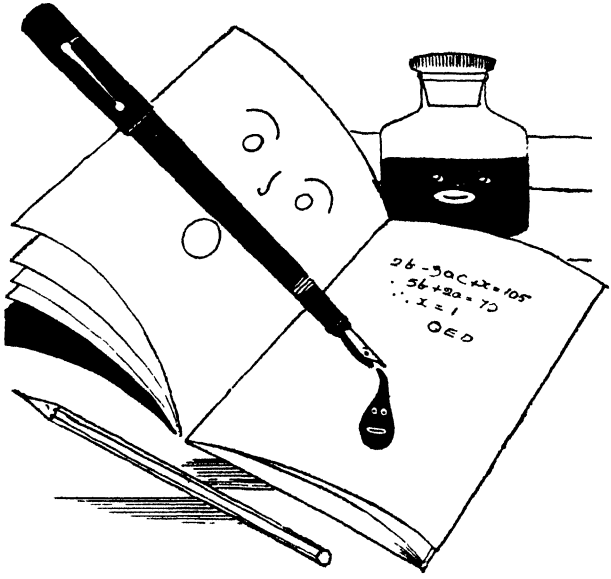
15. SECRETS

Players sit in a circle and you begin by whispering a piece of news to your right hand neighbour. He in turn whispers to his right hand neighbour, and so on

round the circle. The last person now says aloud what he has just been told and you then say aloud what you said at first. There is sometimes absolutely no connection between the two statements although they should both be the same.

16. SHOPPING

Players sit on the floor in a circle and the leader says, " So you have just been out shopping ? What did you buy ? " The person spoken to replies that he bought a certain article, naming something that is within easy reach, e.g., socks, a suit, a tie. Then the leader asks someone else, and so on. Nobody can name an article that has been already named, and so after a very short time you will find it rather difficult to find articles to name. If you cannot think of any, you must pay forfeit or drop out.



37 WRITING GAMES

1. WORD BUILDING

This game is a firm favourite with most boys and girls. Choose a word and now try to make up as many words as possible (of not less than three letters) out of its letters. e.g., ROMANCE—CREAM, ONCE, MANOR, MACE, CANE, etc., etc.

I think the game will be more enjoyable for everybody if you make the following rules :

(1) Have a definite time limit, say 10 minutes.
(2) Proper names and plurals are both barred.

2. BARS

If you are not afraid of a little work beforehand, you

will give your guests a most attractive little test with this game. Prepare a card for each guest this way:

1. What is the bar that pleads in court ?
2. What is the bar that is savage ?
3. What bar makes most noise when empty ?
4. What bar cuts the hair ?
5. What bar grows in the field ?
6. What bar sings ?
7. What bar sails ?
8. What bar will you get at the sales ?
9. What bar is a fish ?
10. What bar forecasts the weather ?
11. What bar is noble ?
12. In what bar do soldiers stay ?
13. What bar is an obstacle ?
14. In what bar do you carry things ?
15. What bar did they use before money ?

Now gives each guest a card and pencil and allow ten minutes for them to write down the answers. Here they are:

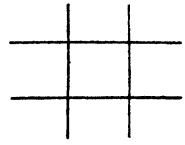
1 barrister; 2 barbarian; 3 barrel; 4 barber; 5 barley; 6 baritone; 7 barge; 8 bargain; 9 barbel; 10 barometer; 11 baronet; 12 barracks; 13 barrier; 14 barrow; 15 barter.

3. "POSTS" AND "RATES"

These two games are played just like Bars (2). But this time I'm going to leave you to make up the clues yourself. Think out all the words you can beginning with "Post" and then think out all the words ending with "rate" and make up two cards in the same manner in which I made up "Bars." I'm sure you will enjoy it much better when you can tell your friends that you made up these clues yourself. Go right ahead now and, good luck!

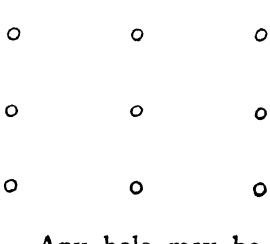
4. NOUGHTS AND CROSSES

This is a game for two. Prepare a diagram like this on your paper. One player will mark in " crosses " and the other will insert " noughts " in the nine spaces in the diagram. Players mark alternately and the idea is to have three noughts or three crosses in a straight line either vertically or horizontally or diagonally.



5. NINE HOLES

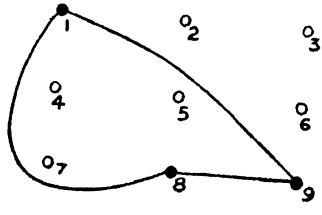
Here's another good writing game for two players. This time we have a diagram like this:



One player does the writing, or drawing rather; the other one tries to puzzle the writer by asking him to join up one hole to another with a line. In so doing the writer must neither cross nor touch a line he has already made.

Any hole may be used twice only and after it has been used for the second time it is shaded in to show that it can no longer be used.

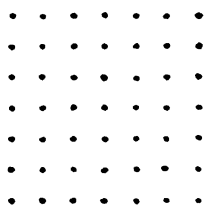
In the following diagram you will see how Tom stumped Jim. Jim had joined up several holes all right. but he must have done it very carelessly because Tom now told him to to join Hole No. 7 and Hole No. 3. Jim, of course found it impossible and so he lost that round, but he had his chance for



revenge next round when he was telling Tom the holes to join.

6. SQUARES

Any number of players can play this fascinating game. Prepare a square of dots like this (there are generally 15 dots a side). Players take turns of joining up two dots with straight lines and the idea is to complete as many "boxes" as possible at the same time preventing others from completing boxes.



When you complete a box write your initials inside it to show that it belongs to you and then have another shot. In the end the player with most boxes is the winner.

After a few trials you will see that one of the secrets of this game is to avoid making the third side of a box.

7. QUESTIONS AND ANSWERS

Here is a game that will offer a little variety. Give each person a slip of paper and tell every player to write down any question he likes on his slip. Now turn the papers over, collect them and shuffle them, and then hand them out again face downwards. At this point everybody writes an answer to any question he choses, without looking at the question already written on the other side.

The papers are then collected and each one is read—question first and then answer. Often the result is absurdly funny.

8. GALLOWS

This game is just a battle of wits between one player—the gallows man—and the rest. The gallows man thinks of the name of a famous figure in History or a

famous town or a well-known novel or play or anything else of that type. The players try to find out the name.

Once the gallows man has thought out his name, he tells the company the number of letters in it and they write down on slips of paper those numbers, thus: (We'll take six for an example): 1 2 3 4 5 6.

Player No. 1 (next the gallows man) asks if a certain letter (say E) is in it. If that letter is in it, the gallows man must say so and must tell its situation. Then the next player asks if another letter is in it and so on till the name is found out.

However, every time a wrong enquiry is made, the gallows man gradually builds his gibbet in this way:

First	wrong	guess	
Second	,,	,,	
Third	,,	,,	
Fourth	,,	,,	
Fifth	,,	,,	
Sixth	,,	,,	
Seventh	,,	,,	
Eighth	,,	,,	

The gallows is now complete and so the gallows man has won and has another shot. If however the name is found out by any player before the man is completely hanged, the player next that gallows man is the new executioner and a new round is started.

9. SMUDGY BLOTS

We have all succeeded in making blots on our paper, especially when we sat in school with our tongue bulging in our cheek and straining every nerve to make our writing very neat. And then teacher came up and—well things weren't very pleasant, were they ? But, here we are going to make blots deliberately and wholeheartedly and we're going to enjoy it. Well then, come along.

Drop a blot off your pen (if Daddy is in a good mood his fountain pen is the very thing) and while the ink is still wet, fold over the paper as nearly as possible right through the middle of the stain. Now press the paper down hard. Re-open your paper and very often you will have very funny figures to behold. Sometimes they may require to be touched up with your pen but as a rule they are good themselves.

10. WONDERS OF ART

Before the game cut out several well-known figures from advertisements. Now scatter your guests throughout the room giving each an advertisement, a paper and a pencil. If possible don't let anybody see what his neighbour is doing. Now tell each to draw (or trace) the outline of his figure on his paper and shade it in completely so as to make a silhouette. This done, collect the works of art and see how many can be recognised.

11. BOUTS RIMÉS

Each player writes down on his paper two words that rhyme. Then each player makes a complete list of all the pairs thus offered and writes a piece of poetry introducing them. He may use the rhymes in any order. This should give plenty fun and perhaps more will be provided afterwards when the poems are read aloud.

12. DRAWING THE PIG WITH EYES SHUT

Pin a large sheet of paper and blindfold Player No. 1. Now tell him to advance to the paper and draw the pig's head. No. 2 is then blindfolded and he attempts to draw the body. Players 3, 4, 5, 6 each put on a leg and the remainder will have shots at the tail.

After you have finished, you will probably understand why the small boy said, "But that's not like a pig." Of course, that's just like a boy.

13. RHYMING ANSWERS

Every one writes a question on a slip of paper and also, on the back of the paper, a word which has to be used in the reply. Slips are now shuffled in a hat and the players, who all draw a slip, have now to write an answer to the question on their paper and introduce the required word in their rhyme. This game is best taken in fun.

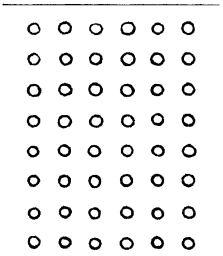
Here is an example:

QUESTION: "What's wrong with you, my poor old man?" (Word: fact).

RHYMED ANSWER:

The blind man asked the dummy.
"Oh! nothing much, in fact it's just
A pain right in my tummy."

14. MIMIC WARFARE



We will finish up with a game for two. Divide a sheet of paper in two by a vertical line. Now the players take sides and each fills up his half with the same number of soldiers, i.e., circles. Thus:

One player starts the game by placing his pencil on the centre line, shutting his eyes, and then

drawing a sweeping line over his opponent's half. He now opens his eyes and counts the number of the enemy he has killed, i.e., the number of circles his line has passed through (not just touched). Every man he has killed he shades in.

His opponent now places his pencil on the centre line and attacks in the same way.

The winner is the one who kills off all the enemy first.

38 INTELLIGENCE GAMES

1. PLACE NAMES

SEVENTY-FIVE slips of paper, each bearing a letter, are placed in a box and then shuffled. Players now sit round a table and the leader takes the box. He pulls out a slip and suddenly shows everyone the letter on it. Players at once think of a place which begins with the letter thus displayed. The first person to call out a suitable name receives that slip. Another slip is now withdrawn and the game is continued. The player who first wins ten points wins the game. The leader must be smart in detecting the first caller each time.

2. PELMANISM

Shuffle a pack of cards and lay the fifty-two cards face downwards on a table so that no card overlaps another. The first player lifts two cards and turns them upwards so that all players can see them. If the cards are of the same kind, e.g., two sevens or two Jacks, the player takes possession of them and tries again. If, however, the cards were not of the same kind he turns them over again and the next player selects his two.

The idea of the game is to collect pairs. At the beginning of course it is pure chance, but as the game proceeds, wide-awake players will remember where they saw certain cards and pick accordingly. The game is really a test of the intelligent use of memory.

3. CHILDREN'S ALPHABET

Let's start with boys' names. The leader will point at one of us and then at another and so on and, when pointed at, we must continue the list of boys' names in alphabetical order. Thus (1) Archibald, (2) Billie, (3) Charlie, (4) David, (5) Edward, (6) Frank, (7) George, (8) Harold, etc. right up to letter W. If we fall out of the game we must pay forfeit.

Other suitable titles to play with are Girls' Names, Places, Animals, Flowers, Rivers, Birds, etc., etc.

4. WORD BUILDING

In your spare time before the party you will do well to prepare the material required for this game. Take a square of cardboard and draw on it squares whose sides are 1 inch long. Cut out these squares and letter them clearly. Thus you might have a collection of 80 cards all marked $\boxed{\text{E}}$. A, I, O, U might each be represented 60 times. Daddy and Mummy will no doubt advise

you as to how many copies you should prepare of each other letter of the alphabet.

Once the party comes along and we are going to play, shuffle all your cards face downwards on the table round which all players sit. Now deal out say twenty cards face downwards to each player. At a given signal, players turn up their cards and begin to build words of not less than three letters. The winner is the player who in ten minutes makes most words with his letters and he scores one point for each word made. If you like, you could play several rounds with every player keeping score till a player scores fifteen points.

An example: H, T, N, E, L, E, O, T, E, E, L, A, P, A, C, A, B, C, A, E were dealt.

Tom's result for which he took 6 points:

EACH, BAT, CAN, PALE, EEL, TOE.

5. INITIALS

Every one is given a pencil and a sheet of paper down the left-hand side of which we make a list, thus: Bird, fish, animal, flower, fruit, tree, vegetable, mountain, river, country, town, author, celebrity, boy's name, girl's name. At a given signal we are given five minutes in which to fill in an example of each of these " classes " beginning with a chosen letter. Thus B: blackbird, bream, boar, bluebell, banana, birch, beetroot, Blue Mountains, Blackwater, Belgium, Birmingham, Ballantyne, Bruce, Basil, Bella.

After five minutes, we check our lists. If all players have the same example no marks are awarded; if most players have the same example each of them counts 1; if only a few have it each counts 2; but if a player is the only one with a certain example he counts 4 for it. So not only do we want to find an example for each class,

we also want to find examples which nobody else is likely to be using.

When one round is marked, a new one can be readily started by choosing another letter.

6. WORD ENDING

One player names a letter and the next one names another, and so on, the idea being to build a word but to avoid ending a word. No group of letters is considered to be a " word " unless it has at least four letters. If a person does end a word he counts one letter of DONKEY and so on till he has entirely spelled DONKEY and so is out. If at any time you suspect the previous player of bluffing (i.e., pretending he has a suitable word in his mind but actually not having one) you can challenge him to name his word. If your challenge is successful he counts two letters of DONKEY, but if he actually has a word in mind then you are penalised two letters of DONKEY.

For example, the first player says A, then comes S, followed by T and E.

(1) If the next player can only think of ASTER and says the R then he, of course, is penalised.

(2) If, however, he cannot think of any word beginning ASTE and thinks the player who added E was bluffing, he may challenge.

7. SILHOUETTES

Stretch a sheet across a doorway and switch on the light outside the door. Put out the light in your party room and then quietly ask some players to crawl out of the room under the sheet. These players will now pass between the sheet and the outside light and it will be great fun trying to recognize their shadows as they appear on the sheet.

8. INTELLIGENCE

This game may be considered as something between Initials (No. 5) and a crossword puzzle. One player begins by saying something like "Animal beginning with B." All other players think and the first one to shout out a correct answer poses the next riddle, perhaps, "Famous figure in history beginning with W." The first one to call out a correct answer to that sets the next problem and so on.

You may find in the following list some suitable things to ask for:

Flowers	Famous schools	Footballers
Rivers	Towns	Golfers
Male names	Precious stones	Statesmen
Female names	Biblical characters	Composers
Articles of furniture	Boys and girls in fiction	Authors
Articles of dress	Materials	Countries
Countries	Film stars	Inventors
Kinds of shops	Cricketers	Colours
Trees		

9. SOME PUZZLES

If you have some old copies of newspapers or comic papers handy, you can readily make up some games requiring some thought.

(1) Cut some squares of the same size out of a picture page. Now give your squares to your guests in turn and without any guest seeing the paper before his turn, and time each guest as to how long he takes to place the squares in their correct positions. The player who takes the shortest time is the winner.

(2) Carefully cut out some lines of print from a story in your old comic paper or boys' paper and, having handed these lines to your guests, let them insert them

in their correct places. This game may be worked out by time as No. 1.

Many similar games may be invented by yourself. These two may serve as a guide as to how to proceed.

10. SPELLING BEE

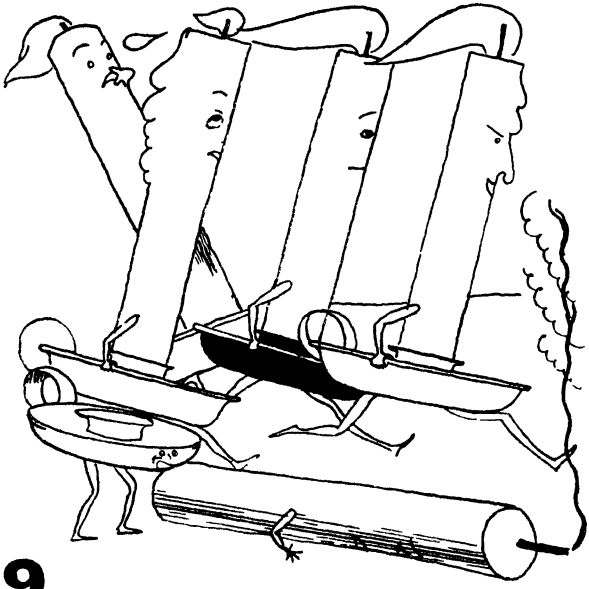
Pick two sides and number them off. No. 1 of side A now asks No. 1 of side B to spell a given word. If the word is spelled correctly B scores 1 point, but if a wrong spelling is offered A scores 1. Any player who has failed to spell a word correctly may challenge the one who asked it. The latter must then spell it himself. If he does so, then his side (as stated above) scores 1, but, if he fails, then his side loses 2 points.

Once No. 1 of A has asked No. 1 of B and their encounter is over, No. 1 of B asks No. 1 of A. We then proceed to No. 2 and so on. The winner will be the side to score a certain number of points first.

11. OCCUPATIONS

Send one player out and, in his absence, the remaining players will choose some occupation. Each will begin to act as though he were a person of that trade or job and the outside player is now called in. He has to recognize the trade. If he guesses wrongly he goes out again and a new occupation is selected but if he spots the occupation someone else goes out.

For example: When John comes in he finds Mary going through the movements of milking, Jean pretending to work a churn, Tom raking with Dad's stick, etc., etc. Obviously the occupation is farming. If, however, you think for a bit you will no doubt make up quite a few ordinary occupations which will not be so easily spotted.



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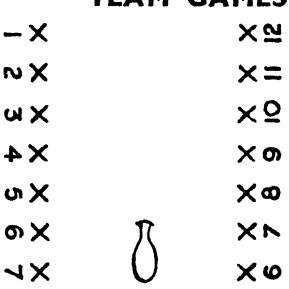
TEAM GAMES

1. TWO DOGS AND A BONE

TWO sides are chosen and are arranged facing one another. Half-way between them is an Indian Club or an empty lemonade bottle or a handkerchief. The sides are numbered off from the left-hand end. The leader then calls a number and immediately the two players of that number run out and each tries to capture the club or bottle or handkerchief and take it back to his own line without being



touched by his opponent. A successful capture or a successful touch scores one point to the side making it. After all members of each side have had one chance, the points are totalled to find which side has won.

2. NOT TWICE THE SAME WAY

Arrange one team against one side wall and the other team along the other side wall. Number off your teams. No. 1 of the first team goes to an end wall and proceeds to the other end of the room by whatever means he chooses. Then No. 1 of the other team proceeds from the one end to the other and so alternately through both teams. *But* once one method of advancing has been used, it cannot again be used, i.e., if one person runs from one end to the other no one else may run from one end to the other.

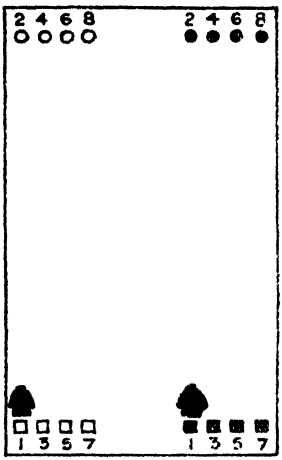
When a player fails to invent a new way of travelling or if he repeats a method already used, his opponents count one. Some suggestions: walking, running, walking sideways, running sideways, walking backwards, running backwards, hopping on left foot, hopping on on right foot, running or walking from one side of the room to the other, crawling head first, crawling feet first, wriggling on front, wriggling on back, jumping both feet together.

3. OVERCOAT RACE

Choose two sides and arrange half of each side at opposite ends of the room. Those at one end will be the even numbers of their side, those at the other will be the odd numbers.

Take two large and old overcoats and lay them on the floor in front of No. 1 members of both sides. On the signal to start these players will don the coats, button them and run to the other end where they

will take off their coats, drop them on the floor in front of players No. 2. The latter will pick up and put on the coats as before and run up to players No. 3, and so on. The winning team is the one which succeeds in having their last man "dressed" first.



4. CANDLE RACE

Line up and number off both teams at the same end of the room. Hand a lighted candle to each No. 1 player. He must now set off with his lighted candle to the other end of the room, touch the wall with his free hand and then return to his own side and hand over his candle to his No. 2 player and so on till the last player has gone up, touched the wall and returned safely to his own side. The first side to do this wins.

Now two points to remember:

(1) There will be one matchbox in the possession of each side. If a candle goes out while a player is proceeding *from* his *side to* the *wall*, then the player simply returns to his side to have his candle re-lit.

(2) If however the candle goes out while the player is coming *from* the *wall to* his *side*, then he must return to the wall, touch it, and then run to his side to have the candle re-lit and then begin all over again.

5. WEAK KNEED HARRIERS

Arrange your players as in game No. 3. On the word "Go" players No. 1 get into the "Knees bend, hands on hips position" and travel thus as quickly as possible

to their No. 2 players. No. 2 must not move till No. 1 comes up and touches him. At that point No 2 " Knees bends " and proceeds to No. 3 and so on till all players have travelled the length of the room. The first side to do this wins.

During the race the hands must not be removed from the hips. Any person who does this or who loses his balance and falls must be checked by the Referee and made to go back to his starting point and begin again.

6. WHEEL BARROW RACE

Once again take up positions as in game No. 3. To start, players No. 1 run up to Nos 2 and lie down in front of them. No. 2 seizes No. 1 by the legs and, with No. 1 using his arms as " fore " legs, brings him back to his original line. No. 1 now takes up his original position. No. 2 lies down before No. 3, who seizes No. 2 by the legs and propels him back to his original place. No. 3 now becomes the barrow, and so on. When we come to the end, the last man will run back to his own side. First man home wins the game for his side.

7. HEEL RACE

This is a very suitable game for a party where you have big boys and girls as well as wee ones. Line up the big ones at the end of the room and let them give the same number of wee ones a start of a few yards. On the signal to go the wee ones will set off for the other end of the room walking or running on their heels. Meanwhile the big ones will follow up also on their heels and try to catch the wee folk and so prevent them reaching the wall. When a small player is caught he is carried to the end belonging to the big players. In the end if more small folk reach their wall than were caught then they have won. But if the big folk caught most of the wee ones, then I am afraid the wee ones have lost.

8. ONE LEG RELAY RACE

Line up the two teams facing in the same direction. Number off. The last player in each line sets off—hopping with feet together the whole time—up the avenue between the teams round the first man and down to his position outside his own side. He then touches the man in front who sets off to do the same. Notice that all players must pass right round their whole side during the race. (Fig. 1 illustrates one side starting the race; fig. 2 illustrates how a player in the middle of his team will proceed). The winning side is the one which gets its first man round his side and back in position first.

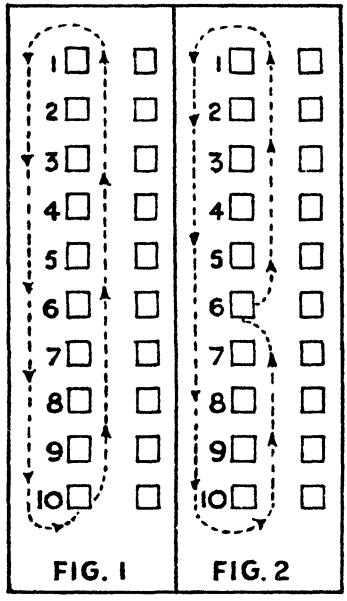


FIG. 1 FIG. 2

9. ALL FOURS RELAY RACE

This may be organised in different ways but the best is probably to adopt the formation of game No. 8 and proceed in the same way except that instead of hopping with both legs together, we all run on all fours.

10. THREE-LEGGED RACE

Form up your players as in the diagram for game No. 3 with this one difference—each number on that diagram here stands for two players. These pairs of players have ankles tied as in a Three-legged race. On the signal being given the first couple run up and touch the second

couple, who run down and touch the third couple and so on. Once a couple have "touched" they simply stand where they are. The winning side will therefore be the one which succeeds in first changing all its couples to the other side of the room from which each started.

11. ALPHABET RELAY

If you can procure them, two small blackboards will be excellent for this game. Line up your sides at one end of the room and have your blackboards at the other end. Give each team leader a piece of chalk.

"Go." No. 1 of each side races up to his blackboard, prints A on it, races back to his side and hands the chalk to No. 2. No. 2 runs up to the board, prints B and returns to his side handing the chalk to No. 3. So on we go round our side till the alphabet is completed. Whoever completes the alphabet first wins.

If you have only a few players on each side, it is of course obvious that we will need to work through them several times before we complete the alphabet.

Once you have mastered this—and it's not so very easy—I suggest that you play with the alphabet backwards. First man writes Z, next Y, next X, and so on.

12. OBSTACLE RACE

This is a game on which I can give you little information with regard to details as so much depends on the size of the room and the amount of furniture in it. But I will offer you these suggestions.

Make up a series of obstacles in the course of a race round the room, say half a dozen obstacles. You could begin by wriggling between the arms of a clothes horse; then crawl under a rope fixed from the bottom of the window sash to the bottom of a door; then jump over another rope; then stop at a plate and pick up a bun and eat it; then write your name on a paper lying on a

table; then light a candle on another table, put down the matches and blow out the light; and then finish. I suggest that you cover this course one at a time. Someone can time each runner and note down how long he took to cover the course. This prevents confusion and also gives the onlooker some amusement. The winner is the one who completes the course in the shortest time.

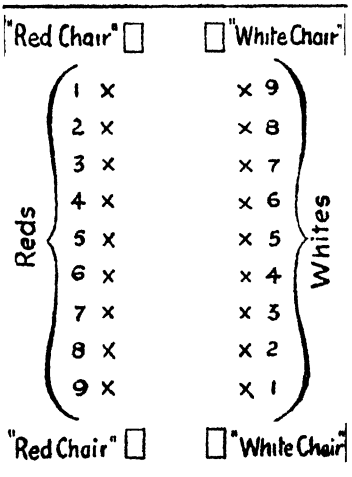
13. POTATO RACE

Once more line up your sides as in game No. 3. Give each player a tablespoon and set a potato on the floor in front of each No. 1. "Go." He bends down, picks up the potato with his spoon and runs to No. 2. Carefully he transfers his potato to No. 2's spoon and No. 2 now races to No. 3, and so on. The winning side is the one whose players are all first at the opposite side of the room from which they started, with the last man standing holding his potato in his spoon.

When a potato falls, the player who dropped it must pick it up in his spoon. The hands must not be used to touch the potato.

14. HANDKERCHIEF RELAY

Station your players as in the diagram. Place chairs as indicated just at the ends of the lines. We will call one side the Reds and one the Whites. Each side owns the two chairs which are at the ends of each line. Before the game starts a Red player fixes a Red



handkerchief to the Red chair at one end of his line and a White player fastens a white handkerchief to the White chair at the other end from that at which the Red handkerchief is tied.

On the signal to start, the Nos. 1 rush up, untie their own handkerchiefs and, running outside their teams, tie the handkerchiefs to their own chairs at the other end. They then resume their own positions. Once the Nos. 1 are in place, the Nos. 2 set off, untie their own handkerchiefs and also running outside, fix them to their other chairs. They then resume their positions and Nos. 3 set off. This process is repeated throughout both teams, the winning team being the one which gets its last man back into position first.

15. PASS THE FRUIT

Seat your players in two sides facing one another. The players of each team should be close to one another. On the floor at one end of each team there should be an apple or an orange or a lemon. When the signal is given to start, the end players bend down and place the fruit in the arch of their feet which they are holding straight out in front of them. Now for some dainty passing. The player thus holding the fruit on his feet, swings them round towards his neighbour, who by now should also have his feet straight out and together, and gingerly slips the fruit from his feet on to his neighbour's. That player now passes to his next door neighbour and so on down the line to the last man. He will then bend down, pick up the fruit in his hand and then place it on the floor. The side which completes this first wins.

When the fruit falls—and it very probably will at some time—it must be replaced on the feet of the last person who had it before the fall occurred and the game is resumed from there.

6. PARCEL RACE

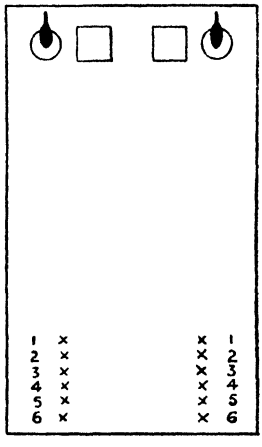
If you want riotous merriment in a team game, then here you are. Divide up your players into groups of four or five. It's quite a simple race from one end of the room to the other!! Rope all players of each team together fairly tightly just like a parcel or bundle. This done, give the signal to start and watch and listen to the fun.

17. THE BOAT RACE

Pick two teams and form them into files. Now make them "knees bend" and lightly hold the player immediately in front. The course can either be once round the room—in which case the "inside" team has the best chance—or from one end of the room to the other. When the signal is given, each team hops along towards the finishing post. If any player loses balance and falls or if the team breaks, they must go back to the start and begin again.

18. RELAY CLUBS

Form your teams into files at the same end of the room and number off. At the other end are two circles and two squares. One circle and one square belong to each side. Place one Indian club in each circle. To start the No. 1 players run up, lift their clubs and put them in the squares. They then run back to their sides and touch the Nos. 2 who run up and put the clubs back in the circles. Nos. 3 now put the clubs in the squares and so on through both teams.



First done wins.

19. TUNNEL BALL

Once again pick two teams and arrange them in closely-packed files with feet astride. At the head of each file is an inflated football. All players stand erect. After the signal is given, all bend forward and the first man begins to roll the ball through the tunnel formed by the legs. It passes right to the end. At once the end man picks it up and rushes to the top of his line and sets it off down the tunnel again. The new last man runs up and rolls it down the tunnel and so on. While the ball is rolling through, players can help it on its way with their hands. As will be readily seen each file is being built up over again as each last man comes up to the front. The original first man is gradually moving towards the end of his line. At last he will reach there and then the ball comes out to him, he rushes up to head his side once more. The first side to do this wins.

A game in progress

20. OVERHEAD PASSING

This game is somewhat similar to the previous one. Files are again formed and a football is placed on the ground in front of each file. When the signal is given, No. 1 bends down, picks up the ball and drops it over his shoulder to No. 2, who in turn passes it to No. 3 and so on to the end of the line. The last man comes up and becomes the new leader. He passes back overhead to the next player and so on. This is repeated till the man who was originally first but is now last brings up the ball to the front, stands in his original

position and holds the ball over his head. The side first in this position wins.

During the game no player must be missed in passing. If the ball goes over a player's head to someone else, the ball must be retrieved by the one who threw it and the game re-commenced.

21. RETURNS

Teams are picked and arranged as for game No. 1 of this chapter. The leader flings a ball into the avenue between the two teams and calls a number. The two players of that number run out and try to catch the ball and fling it to their own players. The one who succeeds in doing this scores a point for his side.

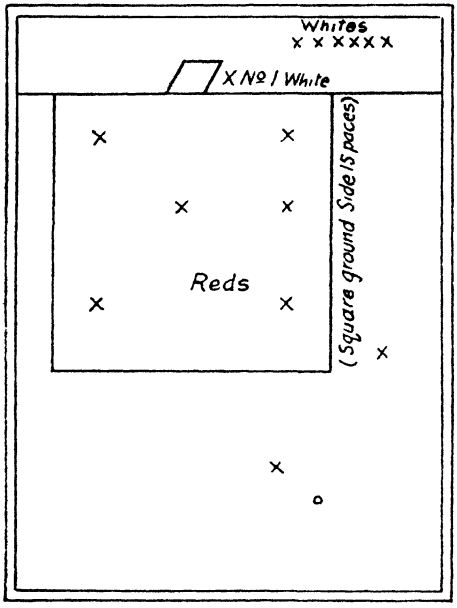
22. CROSSING THE LINE

Line up the teams opposite one another on opposite sides of a line drawn up and down the floor. Each player is thus facing an opposing member of the other side. Opponents interlock hands, raise the left leg from the floor and pull. When a player places both feet on the floor he is penalised one point. If he pulls his opponent over the line, he scores one point.

After a " round " has been " fought " each side totals its points and the winners are found. (To score points, it is clear that each player must pull his opponent over *and* keep his left foot off the ground. If he pulled his opponent over but let his left foot down, he would score 1 point and be penalised one point and so his real score would be 0.)

23. BOARD BALL

This game is really only suited for play in a gymnasium or large hall. The " field " is arranged as in the diagram.



The game starts with No. 1 on the "White" side palming the ball as far as he can. If a "Red" catches the ball before it touches the ground (catches off the wall being allowed) then that White is out. If however no Red catches the ball in the air, he runs to field it. He stands still just where he fields it and tries to hit the board (about 2 feet square) with it in a straight throw, i.e., the ball may not first hit the floor or wall. Should he hit the board, then the White is out. That White keeps on "batting" till he is put out. Players who have been put out are brought back into play again if one of their players succeeds in palming the ball three times in succession right out of the square ground *without* being caught.

After all Whites are out, the Reds have their innings, and the Whites become fielders. The game could be decided by the length of time required to get each side out.

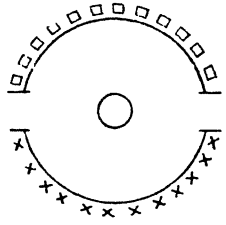
24. HOLING OUT (1ST VERSION)

All players form a big ring in the centre of which is a waste-paper basket. Players number off round the ring,

the odds making one team, and the evens the other. Players will each be given one chance to throw a ball at the basket in such a way as to make it sit in the basket. Everybody who succeeds in holing out counts one point. After all have had one chance, odds will total up and evens will total up, the side with the higher total being the winner.

25. HOLING OUT (2ND VERSION)

Arrange the sides as in the diagram. Sides toss for first throw. The winning side choose a player to toss the ball first. If he succeeds in holing out, he continues to toss till he fails, counting one point for every successful throw. Then a player on the other side throws and so on we go right through both teams, the teams throwing alternately and each player throwing until he fails to hole out. The team with most points at the end of 15 minutes wins.



26. KNEE HIGH

In this game one team dwindles down to nothing and another team grows up from nothing. One player is the hunter and he tries to hit the other players with a ball. A player is caught if he is hit below the knees. Such a caught player joins the hunter and helps him to catch more victims by throwing the ball when it comes near him. In this way the hunter is continually gaining allies and his opponents grow less and less.

27. LACING

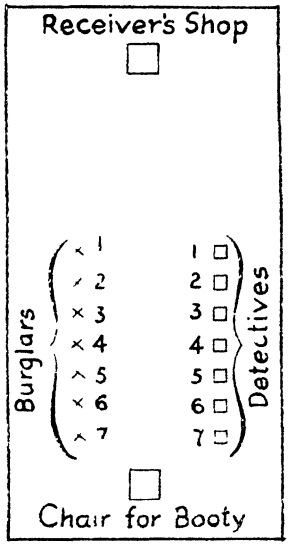
Let the teams form circles. Players will take hands and stretch arms out as far as possible so that the circles are as large as possible. To start No. 1 player in each circle will crouch down and begin to lace his way in and out between the remaining players in his circle under their arms. When he gets back to his own space he will touch his left-hand neighbour who will begin to "lace" his way round the circle till he regains his position, when he will touch his left-hand neighbour. This goes on round all the players until finally the last man comes in and touches the No. 1 player. The latter at once raises his hand above his head. First to hold up the hand thus wins the race.

28. OUT AND IN

Teams form up in files at one end of the room. At the other end is a table for each team. Each table has a candle on it and a box of matches. To start, the first man of each team runs to his table, lights his candle and returns to touch his second man. He runs up, blows out the candle and returns to touch the third man. He runs up, lights the candle and returns and so on. Should a candle blow out itself, the last man to light it must return and light it again. The team which has its last man back in position first, wins the game.

29. TRAILING THE BURGLAR

Arrange the teams as in the diagram. On the chair at one end is the "booty," while the other chair—some distance from either file—is to be the "receiver's shop." When the leader calls out a number, the "detective" and the "burglar" of that number, run out. The burglar runs to the "booty" chair, lifts up the "spoils" (say a handkerchief) and runs off followed by the



detective. The burglar now goes through any movements he likes (opening or shutting doors, sitting down, crawling stealthily etc., etc.) and the detective must imitate all these movements exactly. Finally the burglar makes a dash for the "receiver's shop" where he drops the booty and then makes for home (his own side) but in this last dash he must hop both feet together. The detective meanwhile has dashed up to the "receiver's shop" picked up the booty and is in hot pursuit of the burglar. If he catches the burglar before the latter reaches home, the detectives count one point, but if the burglar gets home safely, the burglars count one.

Then the leader calls a new number and so on till all burglars and detectives have had a shot. Now the totals for each side are made up and we will find whether "the arm of the law" has triumphed or whether "justice has been cheated."

30. HORSE AND RIDER

Once your sides are chosen, divide each team into couples. One in each couple will be the horse, the other will be the rider. Riders of one team should have a differently coloured arm band from the other. Riders now mount and set out to charge the horsemen of the other side. Horses may bump and riders should fight with rolled up newspapers. Whenever a rider is unhorsed, his opponent scores one. After all have been

unhorsed, total each side's points. Now let each horse become a rider and each rider will have as his horse the person who in the previous round was his rider. We have a new tournament now and again the points are totalled. The totals for the two rounds are now added and the winning team is found.

31. KNOCK ME DOWN

Let each team form a circle. In the middle of the circles place three Indian clubs or tins (empty) will do. Each person in each circle has a shot at rolling a ball towards these targets. He counts one point for every one he knocks down. Once all have played, total the points for each team to find the winners.

32. WINDING AND ROLLING

Two small balls of string are taken and one end of each is made fast to some fixed object. Each ball is then laid down beside it. Teams stand in files some distance from the balls. On the signal to go, the first players on each side run up, pick up a ball and run back to their side unrolling the ball as they go. No. 2 now takes over the string and moves back to the fixture with it winding it as he goes. Whenever he reaches the fixture, No. 3 leaves his position, runs up to No. 2, takes the ball back, unwinding it as he goes, and hands over to No. 4. This is done right through till the last man completes his part of the job. The winning side is the one first done.

33. COWS AND PIGS

The teams are arranged as in No. 3 of this chapter and one team are the cows while the other side are pigs. All players are blindfolded. The game is a relay race in which No. 1 on each side carries a pencil or duster, etc. up to his No. 2 player who carries it down to No. 3, and so on. To help the blind men who are running,

the cows "moo" and the pigs "grunt." To avoid confusion, as soon as the pencil has been handed over, the person who handed over may take off his bandage and stand at the side of the room. The side first off the floor wins.

34. OVER SHE GOES

Hang up a curtain in the middle of the room—if you can get one from seven to ten feet high, all the better. The teams stand on opposite sides of the curtain. They toss a ball over from one side to the other and if any side fails to catch the ball as it drops over towards them, their opponents score one. Play ten minutes on one side and then ten minutes on the other and let a referee keep the score in points. The side with most points at the end of twenty minutes wins.

35. MICE AND MEN

Pick two teams and let them form two lines in the middle of the room back to back. One team are the Men, the other the Mice. Should the leader of the game say, "Men" the men try to run to their side of the room while the mice turn round and try to catch them before they reach their side. If, however, the leader calls "Mice" the opposite happens. Any member being caught gives one point to his opponents.

There will be great doubt as to what name is going to be called right up to the last moment for the leader will generally say, "Mmmmm——" and then suddenly finish the word. So, be ready!

36. THROUGH THE HOOP

Here is another relay race for you. Form up your teams in files. At one end of each file and some distance from it, is a chair on which hangs a hoop. The race starts by No. 1 of each team running up to his chair,

lifting the hoop, stepping into it and passing it over his body and head and then putting it back on the chair. He now runs back to his file and touches the second player who likewise goes up to the chair and goes through the hoop, before coming back to touch No. 3. This is continued through each team till the last man goes through the hoop and comes back. Whichever side has its last man home first wins.

37. TUG-OF-WAR

This he-man's affair can readily be organised indoors but it is advisable to have mats just in case some one decides to sit down suddenly. Small teams of three or four are best suited. The No. 1 men grip wrists and their respective teams fasten on behind, arms round the waist. The contest is usually decided by the best of three pulls.

38. SIEGE

One team forms a circle around their captain. The other side try to fire a cannon ball (a tennis ball, that is) into the castle (circle). The defenders, however, do their best to keep the ball from entering and touching the ground. Should the ball enter, the Captain tries to catch it and throw it out before it touches the ground. When the attackers do succeed in grounding the ball inside, they form a castle and the others attack them.

Another way to play is to try to hit the captain. Once he is struck or "wounded," the sides switch round.

39. INDOOR FOOTBALL

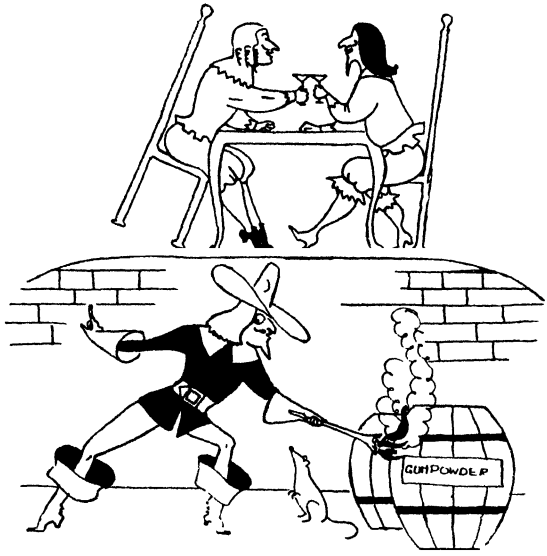
A mild variety of soccer can be played indoors with a woollen ball. Goals can be set off with jackets or chairs and players must hop on one foot, holding the other in their hand.

40. BACK TO BACK RACE

Teams consist of two players who stand back to back and with arms interlocked. The ideal course is from one wall to the other, touch, and then back to the starting post without turning.

41. THE INCREASING OVAL

Arrange the two teams in files. On the starting signal, the leader in each team runs right round his side and when he reaches his starting point he takes No. 2 along with him for his next circuit of the side. Then No. 3 joins in and so gradually we will get the whole team on the move. The leader should always keep on the inside, the others joining on to his right. The first team to have everybody moving wins.



40 SURPRISE GAMES

1. QUEEN OF SHEBA

CHOOSE two players to be the King and Queen and send the remaining players out of the room. The King and Queen now prepare the Throne in this way. They take three straight backed chairs and arrange the backs in a straight line but with the middle chair facing the opposite way from the other two. All three chairs are now draped with a big sheet. The King and Queen take their seats at the ends of the Throne (that is, on the two chairs.)

The Usher now brings in one player to be presented at Court. This player is asked to sit down on the Throne between Their Majesties. Just as he sits, King and Queen stand, with the result that the unfortunate guest

sinks to the floor. But he has his reward for he now becomes a member of the Court, and takes a comfortable seat. The sheet is rearranged and the next victim is brought in, and so on.

2. FEEDING TIME AT THE ZOO

If you are finding it difficult to bring your guests together, this will do it for you.

Arrange the players in a kneeling circle and in the centre place some eatable, say a scone or a bun. Now tell them that you are going to give each the name of an animal and whenever their name is called, the owner must dive at the bun. This having been done, quietly pass round the circle and whisper to each the name of the same animal—lion.

The stage is now set. Begin by calling tiger, elephant, bear. Of course nobody has moved so mention the fact that all must remember their name. Now say " Lion."

Didn't I say this game would bring your guests together ?

3. COPY CAT

Players stand in a straight line. Each is given a saucer which he must hold up in front of him. The leader, who also has a saucer, now says that all must copy whatever he does. The leader shuts his eyes, rubs the bottom of his saucer with his forefinger and then tips his nose, chin, cheeks and forehead. When the players are told that that's all there is to do, they may complain that that was not much fun, but—let them look in a mirror. Before the game started, the bottoms of their saucers were blackened by a candle flame.

4. WALK WARILY

Bring players one by one into the room. As each

one enters he sees a line of obstacles on the floor—walking stick, stool, glass jar, poker, etc. He is told tha he will be blindfolded and then must walk that line bu he must not touch any article. Give him a minute tc try to estimate the distances between the various articles and then blindfold him. While the latter operation is going on have an ally present to remove quietly al the articles. This done set the walker out on his journey His antics will be most quaint. When he has reachec his destination, take his bandage off and let him see the road he came, restore the obstacles and bring in the next victim.

5. WHERE DID THAT ONE COME FROM ?

Prepare a " body " on the floor by getting a friend to lie face downward with arms outstretched in front of him. He will have a pair of boots on his hands. Over his body stretch a sheet in such a way that the boots are just visible while the other end is completely covered.

Bring in one of the outside players and tell him to lie down beside the body and ask it, " Are you dead or alive ? " He will probably lie down with his feet beside the boots. After he has asked the question, notice his surprise as the voice comes from the other end altogether.

Now call in the rest one by one.

6. PRESENTED AT COURT

The " King " and " Queen " are seated on their thrones and one courtier is in attendance. He brings in a player from outside and instructs him that he must advance to the mat in front of the King, stand on it and bow low from the waist. He now follows up the visitor and just as he is bowing respectfully, the courtier pulls away the mat vigorously. Once the flustered guest has " come-to " again bring in another guest.

7. BROTHER, I'M BOBBED

Find out the players who know this game and then get the rest to leave the room. Now place two chairs in the middle of the room and seat one of the players. Call in one of the " innocents outside " and seat him on the other chair. Cover both sitters with a large sheet.

Suddenly the " innocent " receives a whack on the head. He is asked to state the person who hit him. He thinks of all the people who are standing there and names one, whereupon he gets more blows. Then his fellow-sitter begins to complain of being hit too, calling out " Brother, I'm bobbed." The blows keep raining on the poor player till at last in desperation he drags off the cloth to find—he was being struck by the other sitter who held one arm outside the cloth and held a rolled-up newspaper in his hand.

At this stage let the " beaten " become the " beater " and call in another innocent to his doom.

8. DAMPING HIS ARDOUR

Be careful that you choose the right people to work this surprise on.

Bring in a player and tell him to lie on his back with arms stretching upwards. Cover his face with an old coat and inform him that he is now going to get a tremendous thrill. Let him recite the magic charm, " Oh—may—bay, may—bay, oh " ! after you and then look very closely up one of the sleeves to see what he sees. He will not see very much but he'll be surprised when a cold trickle comes down the sleeve, for you will invert a tumbler of water over the top of the arm, but—only a drop or two, please.

9. SOME MYSTERY FOR YOUR FRIENDS

If you wish to surprise your friends with a display of your arithmetical abilities, try this one.

Let them think of a number. Now tell them to multiply it by three, add one to that and then multiply that figure by three. Last of all let them add their original number. You now ask what they are left with and tell them what their original number was, by simply removing the last figure from the number they told you. e.g. 9, 27, 28, 84, 93—number = 9.

10. AEROPLANES

Put all players out unless three stalwarts. These three set a board or tray on top of a few strong volumes. Bring in guest No. 1 and let him stand on the board and rest his hands on the shoulders of two of the strong men. Tell him to shut his eyes and you will give him a flight.

The curious thing is that when the strong men raise the board even a few inches, the " airman " thinks he has risen very high and when you ask him to jump out he attempts a great jump and is very startled to hit the floor so quickly.

41 FORFEITS

QUITE often in your party games, players fall out of the game because they fail to do something or other or because they do something which they should not have done. Now such players should surely be punished in some way. Hanging, of course, would be rather a severe penalty, so, in case you are in doubt as to what to make them do, here are a few mild punishments you may impose on all the defaulters at the end of the game.

As a general rule when each player falls out of the game he must hand over to some responsible person some little token by which he may later be identified. Once the game is over, one person is blindfolded and the one in charge of the tokens holds them up one at a time, saying : " What is the owner of this article to do ? "

" Is the owner lady or gentleman ? " asks the blindfolde one. On being told, the " blind man " sets a task t be done and the owner must at once come forward an do his duty.

1. Put one hand where the other cannot hold it. (Th is easily done by holding the right elbow with the le hand.)

2. Blow out a candle blindfolded.

3. Leave the room with two legs and return with si (Walk out of the room and return carrying a chair

4. Repeat exactly what any of your companions bid you—if you fail you must pay another forfeit.

5. Stand looking perfectly serious although you companions try to make you laugh.

6. Guess a riddle and if you fail pay another forfei

7. Sing a song.

8. Laugh in one corner of the room, cry in anothe yawn in the third and sing in the fourth.

9. Kiss your shadow.

10. Place two chairs together. Take off your shoes an jump over them. (Jump over the shoes, not the chairs.

11. Place a candle in such a position that everyone i the room can see it but you cannot. (Place it on you head.)

12. Lie down on the floor, fold your arms, and get u without unfolding your arms.

13. Repeat :

" Peter Piper picked a peck of pepper-corns,
A peck of pepper-corns Peter Piper picked."

14. Yawn until you make someone else yawn.

15. Take someone upstairs and bring him down on feather. (Bring him a piece of down resting on a feather.

16. Spell your name backwards leaving out the vowels

17. Lap up some milk out of a saucer.

18. Say the alphabet backwards.

19. Hop round the room, holding one leg in your hand

20. Peel an orange and keep all the peel in one length.

21. Make up a sentence so that the initials of the words are in alphabetical order, e.g. *A* *b*ig *c*at *d*aily *e*ats *f*ish *g*reedily.

22. Choose someone and make him laugh by making faces.

23. Imitate a donkey.

24. Eat a yard of string by nibbling.

25. Say, " Six mixed biscuits make six sick," three times.

26. Answer " yes " or " no " to three questions which are made up while you leave the room.

27. Sing up and down the scale but instead of naming the notes, sing " Ha ! ha ! ha ! "

28. Shake hands solemnly with one, smile to the next, grin at the third and cry to the fourth.

29. Count as far as you can on one breath.

30. Call up the chimney " I'm mother's big baby " three times.

42 CHARADES

THIS is the kind of entertainment which provides great amusement. Divide the players into two groups—one of which will be the Actors, while the other will be the Audience. The actors now leave the room. While they are out they choose a word of two syllables. They must now prepare a little scene to illustrate the first syllable, one to illustrate the second syllable and one more to illustrate the whole word. They perform these scenes before the Audience, who, of course, try to find out the word which they are " playing."

Make your scenes simple and make your " stage " a space near the door, by which the Actors will enter and go out.

After you have given your performance and the Audience has found your word, the Audience become

the Actors and your side becomes the Audience, and so on.

Example :

SCENE 1 : Actors enter and each one makes a great noise.

SCENE 2 : Actors enter and all shout " Oh ! " together.

SCENE 3 : Actors enter and first one says, " The middle of an egg." Second one says, " A China-man." Third one says, " Custard." Remainder say together, " Yes, these are."

The Word, of course, is " YELLOW."

The following list may do for your next party. I am sure, however, you can easily discover more words if you think for a little while.

Ann-ounce	Bar-row	Honey-comb
Mis(s)-take	Cross-bow	Grim-ace
Post-age	Sky-lark	Ear-ring
Fire-work	Sand-stone	Car-pet
Black-board	Drag-on	Black-guard

Horse-back	Don-key
Back-bone	Foot-man
Night-gown	Luke-warm
Rain-bow	Cup-board
Fore-head	Fast-ness

It is not necessary for your syllable or word to be spelled as it is in the whole word. Thus in " Mistake," it will be quite all right for you to represent it as " Miss " and " take," So long as the *sound* is the same, you will be quite correct.

43 CARD GAMES

1. STRIP JACK NAKED

This is a very suitable game for two players. The cards having been divided equally between the players, each tries to strip his opponent of all his cards by the following method. They turn up cards, one by one and in turns, until one player turns up a Royal card. When this happens the opponent must turn over several cards as follows: If the Royal card is an Ace, the opponent turns over four cards; if the Royal card is a King, three cards are turned up; if the Royalty is a Queen, two cards are turned up; and if the Royalty is a Jack, one card is turned.

Should these turned-up cards be ordinary cards (or "rags" as they are sometimes called) they are all handed over to the opponent together with any other cards lying

on the table on that side. But if one of these turned-up cards is a Royalty, then the other player must begin turning up his cards, turning up the number required according to the rank of the Royalty. This is continued till all such turned cards are rags, and then all the tabled cards of that side are handed over to the opponent. They then restart turning cards from their hands till one player has lost all his cards.

2. SNAP

In this game you must keep your eyes open to notice quickly and accurately the cards which your opponents are playing. The cards are dealt and then each player holds his hand face downwards. Each player plays his top card, face upwards and in turn, and whenever one plays a card of the same value as one already displayed on the table, he shouts " Snap " and thus captures all the displayed cards of the other. The game is then resumed by the lucky winner playing his next card. Should a player think he sees a pair and call " Snap " when actually there is no pair at all, he forfeits all his displayed cards to the one at whom he shouted.

During the course of the game nobody may look at his hand to find out what card is coming up next. Also, all captured cards are placed face downwards at the foot of the winner's hand.

When a player loses all the cards in his hand, he drops out of the game and the winner is the one who is left in the end with all the cards.

3. GRAB

The only difference between " Snap " and " Grab " is that, if it is possible, " Grab " is the more unmannerly of the two because when a player notices a pair displayed, he grabs for his opponent's cards instead of calling " Snap."

4. BULGE

Still another variation of " Snap " and a very funny one. In this game when a player notices a pair displayed he neither snaps nor grabs, but instead bulges his cheeks and keeps them bulged till his opponent (who also is " bulging ") splutters or bursts out laughing. Of course, you may try to make faces and so make your opponent cease " bulging," but he who first allows the bulge to break forfeits his whole displayed hand.

5. ANIMAL GRAB

This is another variety of " Snap." Before the game begins, each player is given the name of some animal. All must do their best to remember every other animal in play. When a pair is noticed, the first to notice it first calls the name of the animal who owns the other card of the pair, and then grabs, or, if you like, makes the noise of the animal and then grabs. For a successful " animal grab " you win all the displayed cards of your opponent but if you name or imitate the wrong animal or if you make a wrong call, then you forfeit all your displayed cards.

6. SHOPS

This is still another form of " Snap." In this game every player is given the name of a kind of shop, and all players try to remember exactly all the other shops. When a pair is noticed, the person who wins the other's displayed cards is the one who calls first the name of any article sold in that shop. For example, Tommy (a grocer) turns up the Queen of Clubs. A little later Willie (an ironmonger) turns up the Queen of Spades. Willie shouts out " tea " before Tommy has time to say " knife " and so wins Tommy's cards which are lying on the table.

7. DONKEY

Only certain cards from the pack are used in this game. If you have four players you play with the Aces, Kings, Queens, and Jacks ; if five are playing you also include the tens ; if six play include the nines, and so on.

These cards are shuffled and dealt out so that each player has four cards. Each player's aim is to collect four of the same thing, e.g. four Jacks or four Aces. This is how it is done. After each player has examined his hand and thought what he will try to collect, the dealer says " Pass." All players now pass one card from their hand to the player on their left. In other words each discards a useless card to his left and hopes that the card he will get from his right will help him to build his series of four. Then there is another " Pass " and so on till one player completes his four. Whenever he does this he quietly slips his cards on the table. When this happens everybody else must table their cards, the last person to do so being called " D." Then the cards are gathered, shuffled and dealt and a new round started. The last person in this game is " Do." The last person in the next game will be " Don," and so on till at the end of the sixth game " Donkey " will have been spelled out. Some players consider that this is the end of the game, but others have a seventh game to find the real " Donkey."

It can therefore be seen that each player must not only keep an eye on his own hand, but also keep an eye on the table so that if someone else goes out, then he will not be the last to table his cards.

8. CHEAT

Two packs of cards are shuffled together and then dealt out to the players. The player on the dealer's left plays any card from his hand face downwards and names its value, e.g. he may play the Diamond's Queen so he simply says, " Queen." The next player should play a

King and if he has one, then he does so. But even if he has not a King, he may play any card he likes and say "King," doing his best, of course, to look as innocent as possible. If no one suspects him of cheating, good and well. Then the next player should add an Ace and the next a Two and so on, round and around.

Should you suspect anybody of cheating, you call "Cheat." That player must then turn up the card he has just played. If he actually was cheating, he must take all the cards you have on the table but, if he was not cheating then you take all his tabled cards.

Be very careful of people who deliberately try to pretend to be cheating. They are only trying to trick someone into challenging them so that they will get rid of some cards. The winner is the one who first gets rid of all his cards.

9. PLEASE AND THANK YOU

This game is a variety of "The Happy Family" which requires a special pack of cards.

Choose the same kind of small pack as you did for "Donkey." The object of the game is to gather a set of four of the same kind of card, but this time we do it very politely. The person on the dealer's left begins the game. Let us suppose the four cards he holds are: Clubs' Jack; Diamonds' King; Spades' Jack; Hearts' Ace. He will probably decide to collect Jacks. Therefore he says to any other player he likes: "Will you *please* give me the Jack of Diamonds?" If that player has that Jack, he must hand it over and the receiver must then say "Thank you." He then tries to gather the other Jack from someone else by the same mannerly means. When, however, he makes a wrong enquiry, i.e. asks a person for a card which that person does not have, then the person he asked now begins to question another for the card he himself wishes, and so on, till

the sets are made up. The rules are quite simple:

1. No player may ask for any card unless he actually has at least one of its kind himself.

2. Any player who fails to say, "Please" or "Thank you" should be rebuked by the player who gave it over and must return the card to that person.

10. OLD MAID

Before the game begins, one of the Queens is withdrawn from the pack. The rest of the pack is then dealt round the players. Each player tries to make pairs, e.g. two Jacks, two twos, etc., and whenever he makes a pair, he throws them into the middle of the table face downwards. After each player has thus disposed of any pairs the deal may have given him, the player on the dealer's left pulls any card from the dealer's hand (which is held out face downwards), and if that card lets him make a pair, he throws in the pair. He now holds his hand face downwards to the player on his left who pulls (and discards if he can) and so on round and round the table. Gradually all the pairs will be removed unless for the odd Queen. The one who is left with her is, of course, "the Old Maid."

11. SPEED

Each player has his own pack of cards and each must shuffle well before starting. The idea is to deal out the cards face upwards in a heap as fast as possible and when the right cards turn up, to withdraw them and place them properly. Thus in the first deal you will be looking for Aces. Having found them you arrange them in a row. Then pick up your hand and deal again looking for Kings, and so on. Should you, in dealing, happen to turn up just the next card you require in one of your suits, you may use it, but you must on no account go

back for a card. You can only get that card when you next pick up the whole hand and deal again. First to arrange all the suits properly wins the game. The game is definitely exciting and, often, rather noisy.

12. SNIP, SNAP, SNORUM

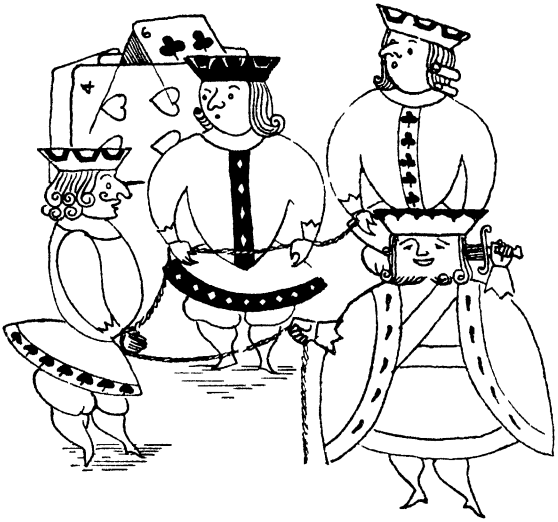
An ordinary pack of cards is dealt round the players, whose object is to get rid of all their cards by this means. The player on the dealer's left plays any card he likes, at the same time saying " Snip." The player who holds the next highest card of that suit plays it, saying " Snap." Then the player who holds the next highest card of that suit plays it, saying " Snorum." The player with the next card plays it saying " Cockalorum " and then the player with the next highest card plays it, saying " Finish." That ends that round and the player who said " Finish " now begins a new round.

Of course any round may not last for five cards because the playing of a King ends any round no matter how few cards have been played.

When a round is completed, the cards played out are put in the middle of the table before each new round is started.

You must watch your hand carefully and see which of your cards will be the best to play. Say, for example, a person holds the three of Spades and the five, six and nine of diamonds, the card to be played is the five of diamonds. He plays the five, then the six, other two players put out the seven and eight and he plays " Finish " with the nine. He then puts out his three of Spades and thus wins the game.

Or again, if a player holds the three and six of Hearts and the King of Clubs, he will play the King first. Nobody can build on that, so he next plays the three of Hearts, and after the four, five are added, " goes out " with the six.



44 CARD TRICKS

1. BRINGING THE KINGS TOGETHER

WE take the four Kings and display them in fan shape to our audience. We have, however, also taken out two other cards (Jacks) and these we have hidden behind our second King. Thus while we only show four Kings, we actually have six cards in hand. Having shown our fan, we slide the cards together and place them on top of the remainder of the pack. (Great care should be taken in placing your hidden Jacks so that when we turn over the supposed four Kings on top of the rest of the pack, the Jacks are actually lying second and third from the top of the whole pack.) We now take the top card (a King) and place it at the bottom of the pack. Then we take the second and third cards (supposed to be Kings but actually Jacks) and place them in different

places throughout the pack. The next card (a King, and as the audience thinks the fourth King) we leave at the top. Having satisfied our audience that we have scattered the four Kings throughout the pack, we cut once, and behold, we have brought the four Kings together. We prove this by running through the pack.

2. HOW THE BURGLARS WERE CAUGHT

We take any King and three Jacks from the pack and pile the rest of the pack face downwards on the table, having the fourth Jack at the bottom. We now put one Jack at the top of the pack, one in the middle and the third at the bottom. We next put the King on top, cut once, and behold, when we run through the pack the King and three Jacks are together; not the same three Jacks as we began with however, but any member who spots this flaw will be very sharp.

That is the trick bluntly described. But we don't do it that way in our show. The pack of cards becomes a house, the Jacks are burglars and the King is a detective. And here is the story with which we accompany the trick.

" Once upon a time three burglars (we hold up the Jacks) came to rob this house (we point to the pack). However they were being shadowed by a detective (we show the King). The first burglar climbed up the fire-escape and entered the house from the top (we place the first Jack). The second burglar climbed a pipe and entered the house about half-way up (we place the second Jack), while the third burglar entered from the basement (we place the third Jack). The detective, however, had seen all this and as he wanted a swift capture, he also went up the fire escape and entered the house from the top. And now we will cut and you will see the detective has caught the burglars and is standing beside them (we run through the pack till we come to our cards).

3. THE TWENTY-ONE CARD TRICK

We deal twenty-one cards in three heaps and ask someone to note any card he likes and then tell us which heap it is in. We now pick up the three heaps and put them together again, taking care that the heap containing the chosen card is in the middle. Again we deal three heaps and again we are told which heap the card is in and again we lift the heaps putting the chosen card heap in the middle. Finally we go through all this process again.

And now the chosen card is the middle card of the heap in which we are told the card is lying.

4. ANOTHER REVELATION OF THE CHOSEN CARD

We hold out the pack face downward in an extended fan to our audience and ask someone to pick a card. While they are looking at it, we assemble the remaining cards in a stack once more by bumping their bottom edges on the table. Of course what we are really doing is this: We glance at the bottom card of the pack. This can be done so neatly that you may never be suspected. We now take the chosen card and place it at the bottom of the pack. We cut, and then run through all the cards till we come to the one we originally noticed as the bottom card. The next card is the card chosen by the member of the audience.

5. MORE REVELATIONS

Still another method of picking out a card which has been chosen by a member of your audience is as follows: Roughly halve the pack and deal out one half one at a time carefully noting the first card to fall. Ask someone to note any card and also to note in what order it fell, i.e. sixth or eighth, etc. After you have dealt about a dozen and the person has selected his card, pick up your dealt cards in a bundle and insert them face down-

wards between the remaining cards of that half pack and the other half of the pack which you pick up from the table. Now you can cut the whole pack as often as you like but be careful not to cut the small group of cards lying between the first card you dealt and the last one you dealt. Casually ask what was the order in which the chosen card fell. On being told this, turn the pack upside down and run through the cards till you come to the card you dealt first. Pass on without any pause and pick out the card which follows it in the order which you have just been told.

6. STILL MORE REVELATIONS

If you are working on a polished table you can dispose of this little illusion very neatly. You hold out the pack face downwards in fan shape and ask someone to select a card and take a good look at it. Then you have it replaced at the foot of the pack. Now splitting the pack in two, you take a half pack in each hand and with hands resting on the table you prepare to do a shuffle of the cards. You know how some people shuffle the cards by holding the half packs near one another and letting cards of one half fall in between the cards of the other half. Before you begin this shuffle, however, you notice what that chosen card was by its reflection in the shining table top. Now complete your shuffle and work through the pack till you come to the chosen card. If you like to appear even more mystifying, you can, after you have completed your own shuffle, hand over the pack to someone else to shuffle as often as he likes.

7. BRINGING UP THE FAMILIES

For this trick, pick out the four fathers, mothers and sons from the pack (the Kings, Queens and Jacks). Now deal them in three horizontal rows of four so that in the first row of four the same suit does not appear twice

though any representative of each suit may appear. In your second row begin with the suit of the last card of the first row, making the second card the same suit as the first card in row 1, the third card the same suit as the second in row 1, and the fourth card the same suit as the third in row 1. The first card in row 3 should be the same suit as the fourth in row 2, the second card the same suit as the first in row 2, the third card the same as the second in row 2, and the fourth the same as the third in row 2. (You will be well advised to have your twelve cards arranged beforehand to fall in this order.)

Now pick up the vertical heaps beginning with the bottom card in the last row. Cut your little pack and deal face downwards one at a time to four heaps of three. Now turn up the heaps and notice how the families are together.

8. SPOTTING THE TURNED CARD

If you examine the face cards of a pack you will generally notice that the margin down one side is wider than the margin at the other side. As the whole success of this trick depends on this fact, be sure before you begin that the cards you are going to use are thus marked.

Take out four Jacks or four Queens or four Kings or any four face cards, for that matter. Arrange them in a horizontal row so that all the wide margins are at the right-hand side. Now ask someone to turn one card upside down, while you turn your back so that you will not see what is going on. When you turn you can spot every time the card that has been turned.

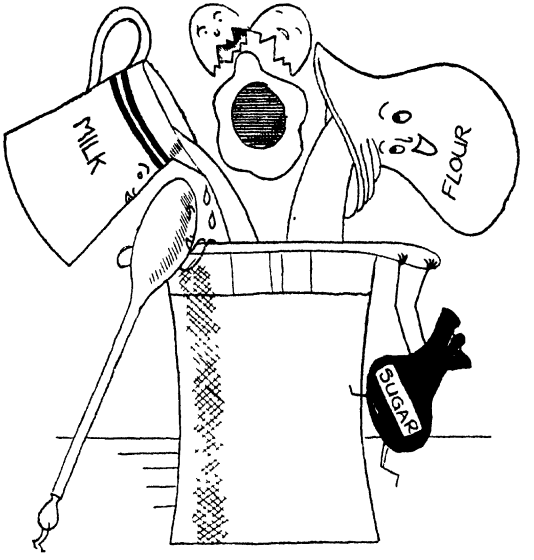
9. NAMING CARDS

Be very careful with this trick or your fake may be noticed. Take the pack of cards, a sly glance telling you what the bottom card is. Put the pack behind your back and there turn round the top card so that it is

back to back with the next card. Now hold the pack before you showing off the original bottom card and naming it, at the same time noting what the card facing you is. Return the cards behind you, place the card you have just seen at the bottom of the pack and turn over the next card. When you bring the pack forward this time, you can again name the card seen by the audience and you can see the next card you will show them, and so on.

10. AN ARRANGEMENT

This little trick is sometimes very puzzling. Ask any member of your audience to arrange twelve cards in square form so that there will be four cards in every row—either horizontal or vertical. You show them how to do it. Arrange nine in a square and then put a card on the middle card of your square and one on the top right-hand corner card and one on the bottom left-hand corner card.



45 CONJURING

1. WHERE DID THAT ONE COME FROM ?

IN this trick we are going to produce a long pencil from a small purse. Here's how we do it.

In our left-hand trousers pocket we have two small purses of the simplest one compartment kind. We have prepared one of these purses by ripping the bottom seam, and in the other we have put some money. In our left arm sleeve we have placed our pencil—as long as possible. (It will be a distinct help to the trick if the jacket sleeve is a little on the long side.) The one part of this trick which may offer a little difficulty at first is how to balance this pencil, one end up the sleeve, the other in the palm of the hand, without letting it be seen.

back to back with the next card. Now hold the pack before you showing off the original bottom card and naming it, at the same time noting what the card facing you is. Return the cards behind you, place the card you have just seen at the bottom of the pack and turn over the next card. When you bring the pack forward this time, you can again name the card seen by the audience and you can see the next card you will show them, and so on.

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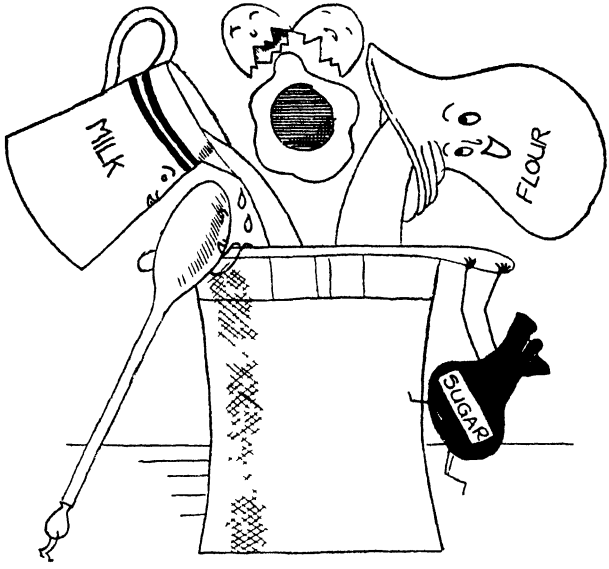

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We now put the left hand in the left hand pocket, take out the purse of money, and put a few coins on the table, after which we put the purse back in our pocket. " But you said you would produce a *pencil* and not money, from the purse," somebody protests. " So I did " is the surprised reply. The left hand goes into the pocket again and this time brings out the bottomless purse. We open it with right hand as usual and, inserting our fingers, we pull through the pencil which we place on the table, *and* smartly fasten the purse and put it back in the pocket. " Ah ! the purse is a fake," says someone, " let us see it." " All right," we reply. We now take out the whole purse, pass it round and—putting our coins back in it—restore it to the pocket.

2. FOUND MONEY

For this trick we use two pennies and make sure that their colouring and wear are much about the same *and* that the dates are the same. Before we begin the trick we secretly hide one of these pennies, on which we have scratched a mark, somewhere in the room, e.g. below a table or chair.

We are now ready to show the audience a little of our skill. We now produce our second coin and tell our listeners that we are going to mark it so that it will easily be recognised again. We mark it exactly as we marked our hidden coin. Then placing the coin on the table we recite : " Candor erratum, bro, bra, too " or some such jargon, bang the table and repeat " candor, erratum, bro, bra, too." This, of course, is just so much nonsense to distract the attention of our audience because just after we banged we flicked the penny up our sleeve. And now when we withdraw our hands from the table, there is no coin. " Well," we say, " that one left us rather suddenly. But we'll soon find it. I'll wait here and I think you should look over there" (pointing to the

corner where you hid the first coin). Soon it is found and, who will doubt that it is the real coin once they see the special mark on it ?

3. ADDITION

We are now going to prove that even clever boys and girls cannot add correctly, even up to twelve. We place say eleven coins in a tray which we hold in our right hand—secretly holding another coin between our forefinger and the bottom of the tray. We now ask someone to count the coins in the tray and tell us the total. But when he says " Eleven," we pooh-pooh the idea and suggest that simple addition does not seem to be his strong point. We now smartly but quite naturally lift the coins off with our left hand and just when we are going to put the tray down so that we can count the coins ourselves, we pretend that we are about to sneeze. Hurriedly we put the coins in our right hand and dive with our left hand into our left-hand pocket for our handkerchief. The sneeze having passed, while replacing our handkerchief, we put down the tray, slide our hidden coin among the remainder in our right hand, and count out with our right hand not eleven coins, but—twelve.

This trick is like most conjuring tricks in this respect—we should not be tempted to repeat them unless we have a different " gag " to cover up the point where the fake is actually occurring.

4. THE PERSON'S NAME

We use several slips of paper for this trick and on each of them we write the name of some guest, a different guest to every slip. We then hand out the slips to the various members of the audience to hold. Before this, however, we have prepared the same number of slips and on each of these we wrote the same guest's name.

While the audience are looking at the papers we keep silent but immediately we begin to gather the slips, we must keep the people interested with patter. We bring back the slips to our table and set them down. A little later we appear to put them in a box—what we actually put in the box is our second series of slips which all bear the same name. Now we ask someone to hold the box above his head and we are blindfolded. The person with the box puts in his hand, draws out one slip and takes it to the person of that name. We have now to name the person. After we sham deep thought for a space we can easily name him correctly—for were all the names in the hat not the same ?

5. THE OBEDIENT BANANA

Quite a number of people know this trick but in case you cannot work it I will describe it here for you.

We first prepare four bananas thus. We thread a needle and knot the thread end and insert the point in the middle of one of those long ridges that bananas have. We push the needle through just under the skin and bring it out at the next ridge pulling the thread tight. Then we push the needle in again through the hole on that ridge and again push it just under the skin and bring it out at the next ridge. After we pull the thread taut we again insert the needle and go on thus ridge to ridge round the banana till in the end we pull the thread through the first hole we made. We now take the knotted end of the thread and the threaded end and carefully pull both. The thread thus cuts through the banana under the skin and comes out at our first hole. We now cover over the needle holes by pressing lightly. (The process I have described here divides the banana in two and should be done in the middle of the banana. To divide our second banana into three, we make two such cuts and to divide the banana into four we make

three such cuts.) We now set out the whole banana, No. 1, the really halved banana, No. 2, the really thirded banana, No. 3, and the quartered banana, No. 4. These lying in front of our audience all look like ordinary bananas. We now say to a member of the audience: " Which banana will you have ? " No matter which one he chooses, when he peels it he will find, to his great surprise, that it is ready in the same number of sections as its number.

6. THE DISAPPEARING COIN

We place a penny on the table and then place our hand over it, palm downwards, as if to lift it. But just as our hand is closing over it, a smart flick of the coin drives it up our sleeve. We now close our fist and throw up—*nothing !* Where is it ? And now with a smile we allow the penny to slide down into our palm. This little trick must be done neatly. However, even if your first efforts are rather crude, stick in. Practise the flick and you'll soon master it.

7. THE SIXPENCE AND THE BOTTLE

We bend a match and place the V shape in a bottle neck. We now place a sixpence on the match. The problem with which we are faced is how to put the sixpence into the bottle without touching sixpence, match or bottle.

We simply drop a few drops of water on the V, the match begins to stretch itself and in goes the sixpence.

8. THE VANISHING WEIGHT

We make our " weight " beforehand by inflating an ordinary toy balloon and tying its neck. We now doctor the whole surface with black boot polish or black lead to make it look like a great black ball of iron. Hiding the neck we now stagger in with our " weight "—and—

with great effort—place it on a table. Now we're going to make it vanish. We tell our audience that if they shout together when we count "three" the weight will disappear. First we cover the balloon with a big handkerchief and then, "One, Two, ——." Just as they shout we smartly stick a pin through the handkerchief and of course burst the balloon. Now we pick up the handkerchief in a crumpled ball and the "weight" has vanished.

9. THE VANISHING FARTHING

We place a farthing in the palm of our hand, then clench our fist, recite the charm "Chinchuria—away!" open our palm and—the coin is gone. How? Well, we had waxed the nail of our middle finger and as we bent back our fingers in clenching our fist, we took care to make the farthing stick while we recited the charm. Then when we opened our hand the coin was actually below our middle finger.

10. NAMES

We tear a piece of notepaper into five vertical slips and hand these out to boys and girls asking them to write their names on them. We are now blindfolded and the papers are returned to us. After fingering the slips we can tell which sheets have girls' names and which have boys' names. How is it done?

We took care while handing out the slips that the two outside slips were handed to boys and the three inside ones to girls. Now those outside slips each have one smooth edge and one rough edge, while the girls' papers have two rough edges. It is a good idea to feel over all the slips and remember the order in which they come, at the end announcing something like this: "No. 1 was a girl, while No. 2 was a boy. Nos. 3 and 4 were girls and the last one was a boy."

11. A RATTLING GOOD TRICK

Before the trick is to be performed we have a half-full box of matches sewn inside our left sleeve. To start the trick we show our audience an almost full box of matches and an empty box. Having shut the boxes, we shuffle them on the table, pick up the empty box in our left hand and the almost full one in our right hand. We now shake the almost full one (pressing it top and bottom to prevent any rattle) and then shake the empty one. When we now ask somebody to take the nearly full box he will almost certainly choose the empty one for he heard the matches rattling—up our sleeve.

12. THE NAPKIN RING

We place our forefingers in a napkin ring and turn it round several times. Next we bring the ring into a horizontal position placing the tips of the forefinger and thumb of each hand against one another, while making the thumb of each hand also touch the forefinger of the other hand. We must do this whole movement very neatly and accurately. We now slowly remove the right thumb and forefinger tips from one another, tilt over the hand and—set the ring free.

To be really effective this whole trick must be put over very "slickly" and so practice is strongly recommended before you try it out.

13. THE SOUNDING TUMBLER

In this illusion we use a tuning fork and an empty tumbler. We strike the prongs of the tuning fork (held in the right hand) on the table and then we waft the note over above the tumbler where we distinctly hear the echo—for when our left hand and our audience's attention get over to the tumbler we gently tap the butt end of the fork on the table. Practise this till you are expert and then you will have a big success with the trick.

14. SMOKING PIPES

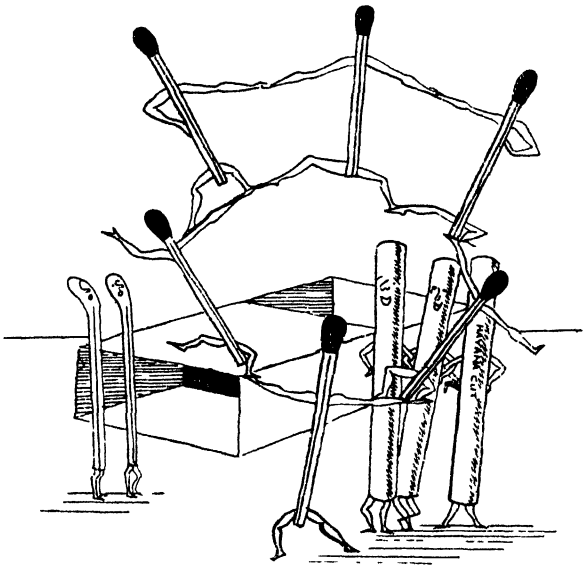
We use two clay pipes for this trick. In one we have secretly placed a little liquid ammonia and in the other some spirits of salts. Now we make the pipes smoke by placing the bowls together. But, please don't try to smoke these pipes yourself—at least, not when they have these contents in them !

15. SURGERY WITHOUT CHLOROFORM

This little illusion when done neatly is very realistic We shape our left hand like this:

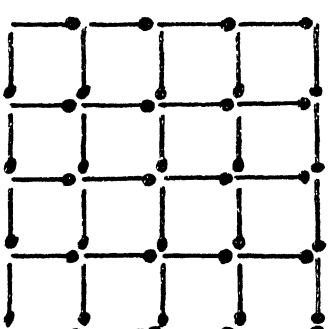
and the right hand as below:

Now we place the right hand (thus arranged) over the left hand, palms together and right hand fingers facing upwards. The thumbs should lie together so that the nail joint of the right hand one looks like the continuation of the left hand thumb. Now with groans and grimaces we pull the right hand about an inch along towards the left hand fingers and it looks as though we had pulled the nail joint of our left thumb off.



46 MATCH PROBLEMS

ARRANGE 40 matches as they are in the diagram. Remove 16 matches and leave two squares of the same size.



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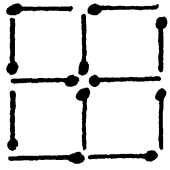
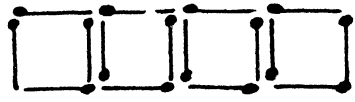


Arrange twelve matches as in the diagram. Lift up four matches and rearrange them to make only three squares instead of four.

3

Rearrange the matches shown in the four squares so as to make five squares.



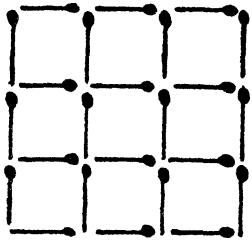
4

Try to make five triangles with nine matches.

5

With four whole matches and four half matches, make three squares.

6



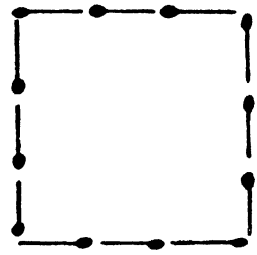
Arrange twenty-four matches as in the diagram. The problem is to remove four squares by removing only four matches.

7

Make the same figure as for problem 6 and, by removing eight matches, leave two squares.

8

Rearrange the matches in the diagram to make five squares.



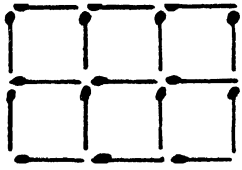
9

The problem is to make eight squares with fifteen matches.

10

Make two triangles with five matches.

11



Remove five matches from the diagram arrangement and leave three squares.

12

Set out ten matches as in the diagram. Now lift one match, pass it over two matches and set it down beside the third one, thus making a double match or pair of matches. Working on this basis see how many moves you need to make 5 pairs.

And now here are some catches with matches.

13

Set out six matches as in the diagram. Add five matches and make nine.

14

Arrange seven matches in such a way as will make fourteen.

15

Set out seven matches and by removing one, leave none.

16

Could you arrange three matches on the table in such a way that if you took away one, you would leave one more than you had before ?

17

Arrange thirteen matches as in the diagram. Turn John into a girl in three moves.

18

Arrange five matches as in the diagram. Add one match and make a hundred.

19

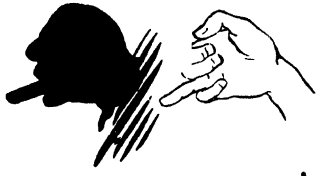
Arrange five matches so as to make ten.

20

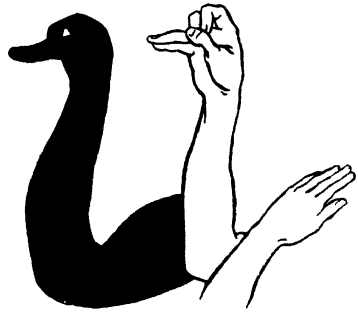
Arrange four matches so as to make a certain number Now rearrange them and double that number.

47 SHADOWGRAPHS

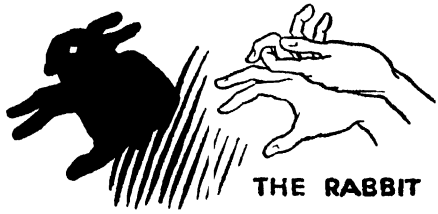
IN the following diagrams you are shown how to shape your hands between a light and a wall or screen so as to throw the shadow of some desired object on to the wall or screen. A few of the shadowgraphs near the end require a piece of cardboard, but this can easily be procured and cut to the required shape. Also, you may require a little finger-moving practice before you can work all these shadowgraphs, but your finished performance will make up for that.



A VERY RUDE BOY!

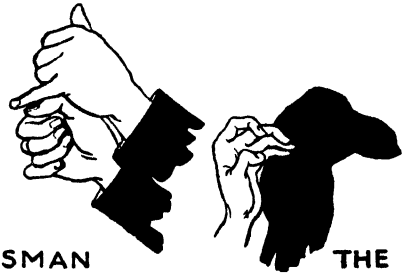


THE SWAN



THE RABBIT

THE HUNTSMAN



THE CAMEL

THE DOG

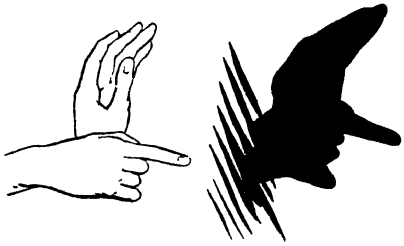
RATHER A DIRTY OLD TRAMP ISN'T HE?

THE HORSE

THE GOAT

THE CAT

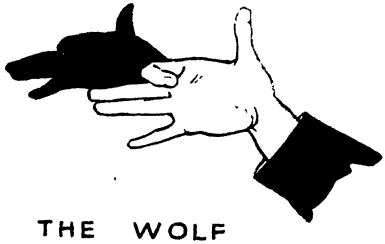
TEDDY



WHAT A NOSE !

THE REINDEER

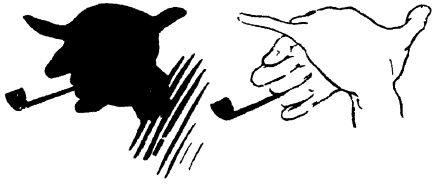
BUTTERFLY



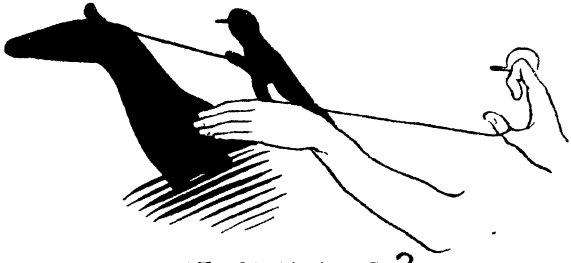
THE WOLF

A NATIVE PRINCE

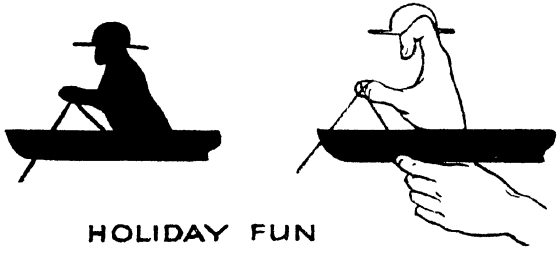
THE GOOSE



THE OLD MAN ENJOYS A SMOKE



IS THIS THE WINNER?



HOLIDAY FUN

48 COINS AND ARRANGEMENTS

PROBLEM 1

Can you make a square with four pennies ?

PROBLEM 2

Here is a neat little trick which is almost sure to mystify your friends. Place a large coin in the middle of a large handkerchief and then pass the ends of the handkerchief through a small ring. Pull each corner right through the ring and pull all four tight so that the coin is held in the handkerchief against the ring. Now knot each end of the handkerchief. But even although the coin cannot come through the ring and even though the knots will not go through the ring, still—you tell your audience—you are going to get that coin out. Lift up the ring and cover up the whole thing with another handkerchief leaving only the knots visible. Slip your other hand in below, ease the middle of one *side* of the original handkerchief through the ring, slip

out the coin into your hand making it pass *over* the ring, and triumphantly show your audience the coin.

PROBLEM 3

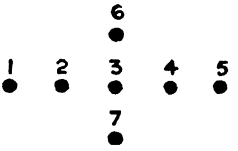
Cut out of a piece of paper a hole exactly the same size as a halfpenny. Can you pass a penny through the hole without tearing the paper ?

PROBLEM 4

Hold up one finger and place a thin card on top of it. On top of the card place a halfpenny. Smartly flick the corner of the card and the result is that the card flies out and leaves the halfpenny balanced. " If at first you don't succeed, try, try, try again.

PROBLEM 5

Arrange seven coins as in the sketch. Can you move two of them in such a way as to leave five coins in either direction ?



PROBLEM 6

Here is another catch to try on your friends. Put three coins on the table and pick them up one at a time. That gives you " One, Two, Three." Now replace them on the table one by one, saying, " Four, Five, Six." Pick up two of then, saying " Seven, Eight." Slide the third coin along the table and say " Nine " and then replace your other two coins, " Ten, Eleven." Pick up the coins and ask a friend to do all this. He will probably begin by counting aloud as he puts the coins DOWN and so if he tries to copy thereafter just what you did he is bound to fail. I think you will catch quite a number of people with this one. The whole secret lies in beginning to count as you *pick up* the coins.

PROBLEM 7

Place three pennies on the table cloth in the shape of a triangle and wide enough to allow the rim of an " upside down " tumbler to stand on them. Now place a sixpence in the middle of the coins. Turn your tumbler upside down on the coins. How can you get the sixpence out without touching any coin or the tumbler ?

PROBLEM 8

How many pennies sitting on top of one another would be needed to be as high as the diameter of one penny ? Have a guess and then try it to see.

PROBLEM 9

Hold out the palm of your left hand flat and on it lay three pennies, edge to edge. Meanwhile you have in your right hand a strip of wood just longer than the length of the three coins. (You don't let your audience see this, of course.) Bring your right hand over your left, hold two fingers of your right hand tightly against the outside edge of the two outside coins and then bring the three up apparently balanced on one another's edges. Your audience will no doubt be mystified. The important part of your trick is to get the little piece of wood tight against all three. A little practice is recommended before you show the trick off.

PROBLEM 10

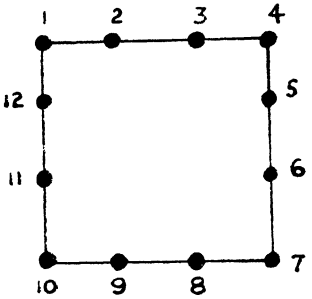
Here is another little coin trick for your display. Produce a coin and ask anybody in the company to produce one of the same kind and put it on a table. You say that you will allow yourself to be blindfolded and then when the two coins are placed on the table you will be able to recognise which is which, even though your eyes are covered. To enable them to recognise their own you allow them to mark it in some way. Now

hand over your coin, let the two be put on a table and at a touch you can tell which is which.

The whole secret of your success is this. As their coin has been on the table it is cold. During your remarks you have held your coin in your hands and so yours is warm. This is how you can spot it. But —only work this trick as often as you get the chance to heat your coin.

PROBLEM 11

Arrange twelve coins as in the diagram. How can you rearrange them to have five aside instead of four ?



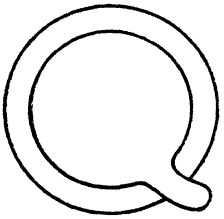
PROBLEM 12

How can you arrange five pennies so that all are touching one another ?

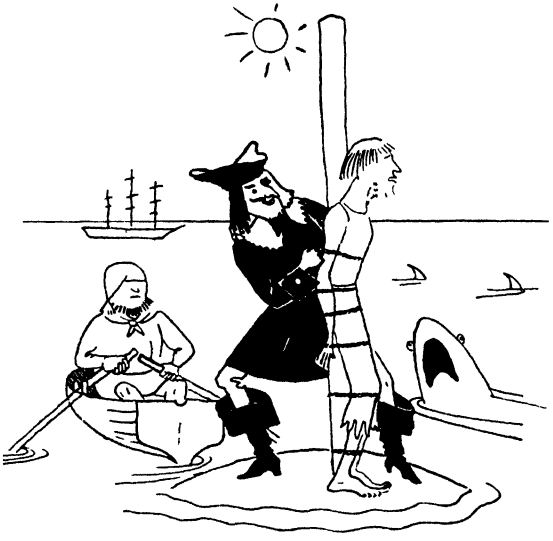
PROBLEM 13

Arrange sixteen coins or counters so as to have ten rows of four coins each.

PROBLEM 14



How could you draw the accompanying letter Q in one continued stroke of your pencil without taking your pencil off the paper and without crossing any line ?



49 SOME KNOTS AND HOW TO MAKE THEM

1. THE SLIP KNOT

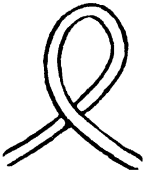


Fig 1

Fig 2

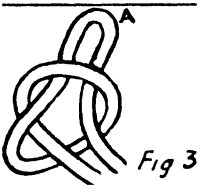


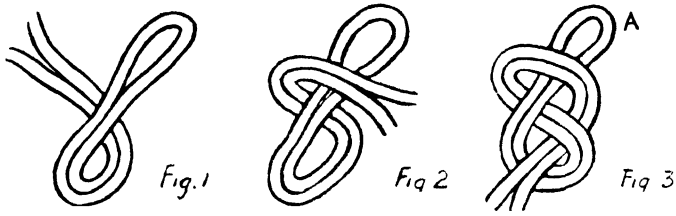
Fig 3

(*a*) Twist over the string as in Fig. 1.
(*b*) Pass one end through the loop (Fig. 2).
(*c*) Return that end through the loop but leaving a loop behind it (Fig. 3).
(*d*) Hold A between two fingers of one hand and pull the two ends.

To unfasten it, hold the knot between the forefinger

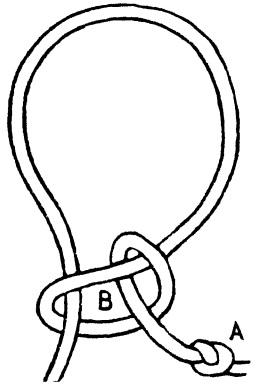
and thumb of the left hand and pull the right-hand string end.

2. A FIXED LOOP



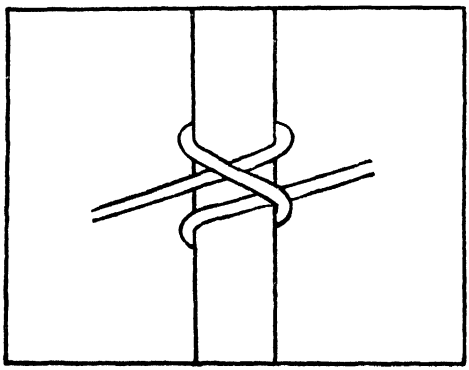
To make taut, hold loop A and pull ends.

3. A RUNNING KNOT



First make an ordinary knot (A) in one end of the string. Having formed the loose knots (B) as shown in the diagram, pull it tight. Your running knot is now complete. This knot is popularly used by shopkeepers when tying up parcels.

4. THE CLOVE HITCH



5. THE TIMBER HITCH

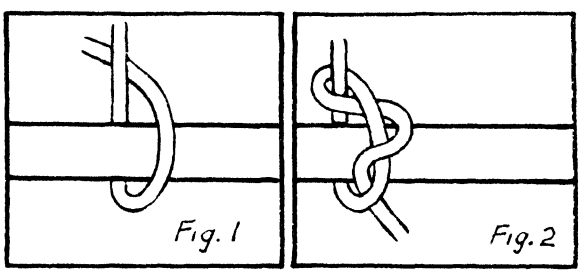
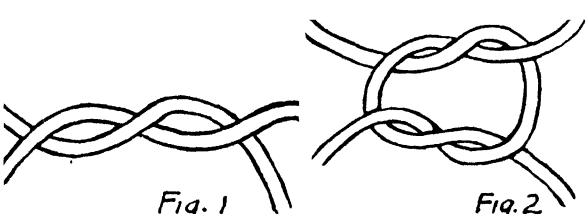


Fig. 1 illustrates the first bends. After completing Fig. 2, pull the knot taut against the *side* of the crossbar. This knot, like the clove hitch (No. 4) is very strong.

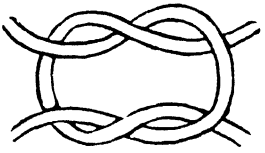
6. THE GRANNIE KNOT



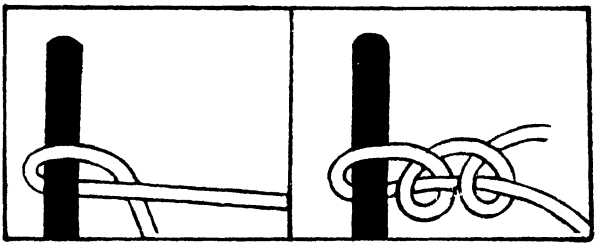
This is perhaps the commonest knot of all but it is rather a poor one. A much safer knot is the next one—the Reef Knot. It simply won't slip.

7. THE REEF KNOT

The opening to the Reef Knot bends is the same as Fig. 1 of the Grannie Knot. Notice, however, the difference in the end.

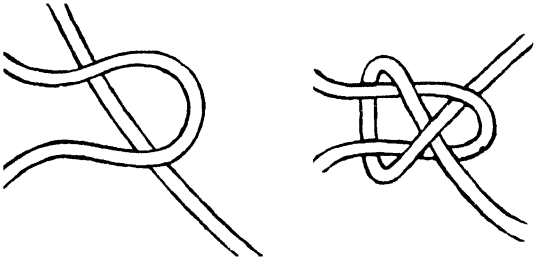


8. TWO HALF HITCHES



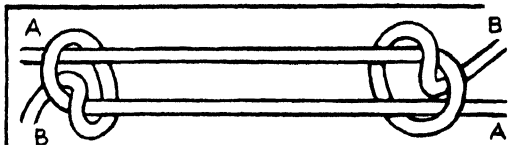
This knot is very useful for tying up a boat. Not only is it very secure but it is easily slackened off.

9. THE WEAVER'S KNOT

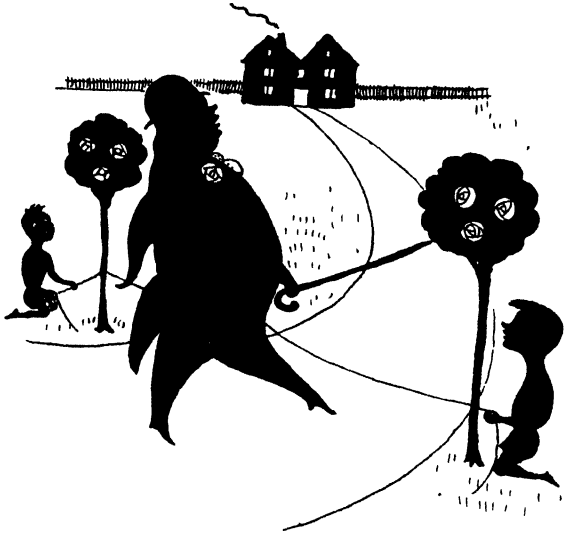


This is a very strong knot and is suitable for thin cords or thread.

10. THE FISHERMAN'S KNOT



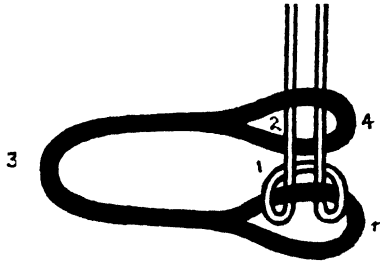
You will notice that this involves just a simple knot in each cord formed over the other. To make it taut, pull long ends A, A. To slacken off simply pull short ends B, B.



50 SOME FUN WITH STRING

1. A PUZZLE

BEND a piece of wire as shown in the diagram. The puzzle is to remove the loop of string from the wire loop while somebody else is holding the ends of the string.



This is done by passing loop 1 down through 2, pulling it out a bit, passing it over point 3 and then down over ends 4. The whole is now released.

2. ESCAPING FROM THE HANDCUFFS

Clench your fists and ask someone to tie your wrists

together with a handkerchief. Now ask someone else to pass a string between your arms and fasten its ends together say a foot in front of your fists. Difficult as it may seem, you are now going to set that string free without cutting.

First, have your hands covered by a handkerchief—you are not going to give your secret away. Now the fact that you had your fists clenched at the beginning means that now when you extend your palms, your wrists are slacker than they were. Move the fingers of your left hand up in the middle of the handkerchief knot and pull down the string loop between your hands. With the right hand pass the string over your left hand. Grasp the other end of the string in your teeth and pull. You are free.

3. NECK CUTTING WHILE YOU WAIT

Take a long string and tie the ends together. Put your head through the loop and let the rest of it dangle in front of you. Take the left string in the left hand and pass it to the right and round the back of the neck. The string is thus obviously taut round your neck. Now hold the string on the right in your left hand and take it to the left. Hold the other cord in your right hand and UNDERNEATH the other cord pull it to the right. Grasp the crossing of the strings in both hands and pass it over the head to the back of the neck, allowing the big loop still to hang down in front of you. Now you can ·ıt your neck painlessly by pulling the big loop.

SEE-SAW

(a) Plac

· is a little toy for you and your friend to play with. ·c a long string and tie the ends together.

·e one end of the loop behind the thumb and

little finger of one hand but in front of the other three fingers.

(*b*) Place the other end behind the thumb and little finger of your other hand but in front of the other three fingers.

(*c*) Pull the string taut and hold your palms facing one another.

(*d*) With the middle finger of each hand pick up the palmar string of the opposite hand.

(*e*) Grip in your teeth the string lying below your little fingers.

(*f*) Let your friend grip in his teeth the string lying on top of your thumbs.

(*g*) Let the strings slip from your thumbs and little fingers *but* keep in position the string you have behind your middle finger.

(*h*) Now on pulling your hands apart the faces will come together and on bringing your faces together you can pull the side-strings out to your sides.

5. ANOTHER PUZZLE

Grip the two ends of a piece of string and tie a knot in the middle without letting the ends loose.

Lay the string on a table in front of you. Fold your arms and grasp the right end of the string with your left hand, and grasp the left end of the string with your right hand. As you unfold your arms you will make a knot.

6. BUTTONHOLE CUTTING WHILE YOU WAIT

Pass a loop of string through your buttonhole and make it tight by holding each end by a thumb. Turn your right hand palm upwards and pick up the lower string leading from the left thumb by the inside of your little finger of your right hand. Now, pick up the lower string leading from the right thumb by your left hand little

finger and make sure that this string is below all the others. Now put your left thumb down into the loop at the left little finger and take the latter's loop on to your thumb at the same time letting go the thumb s loop. At the same time let the loop on the right little finger slip and by pulling the thumbs apart smartly it looks as though you had cut through the buttonhole. Master this in private and when doing it for show go through your movements very quickly.

7. LOOPS THAT VANISH

Point the fingers of your left hand away from you and let the hand have the palm upward. Lay your string across your palm, one end falling over it between your thumb and first finger, the other end falling over the side of your hand.

With your right hand, bring up the strings from below and from below pass one string between the left hand first and second fingers, and pass the other string up between your left hand third and little fingers. Pull the strings tight.

Pass the two long strings across your hand and round your thumb (placing the string coming from your little finger below the other.)

Now pass the upper thumb string between your first and second left hand fingers and pass the lower thumb string between your third and little fingers.

At this stage bring back one string between the first finger and thumb and bring the other outside your little finger.

Lastly slip the thumb loops off and pull the strings smartly to the right.

8. A MYSTIFYING TRICK

Thread a long bead on a fine string or thread and hold the ends of the string in your hands. Now tell your

audience that this is a very obedient bead and will do exactly what you tell it, either " Go " or " Stop."

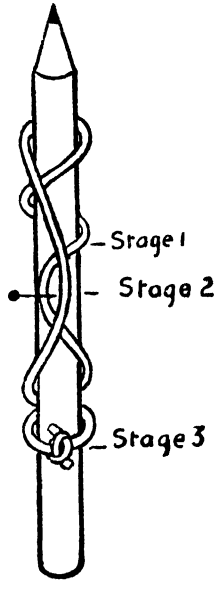
Hold up your hand making the left higher than the right, and placing the bead at the top of the slope. " Go," you say, and at once the bead slides down. But suddenly you say " Stop " and it obediently does so even though it is only half way down.

The secret is this. The bead will only slip if the string is taut. When you said " Stop " at the same time you slackened it just a little and the bead naturally stopped. Be careful not to let the slackening be too apparent. Perhaps it would be best if you worked the trick with a black thread against a dark background, and with a white bead.

9. FREEING THE STRING

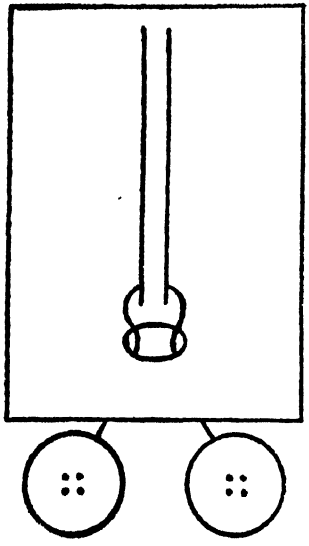
Wind a string round a pencil (see Stage 1). Now stick a pin into the pencil (Stage 2). Complete the tying as in Stage 3. (Always have the right hand string over the left one.)

Remove the pin and the string comes away without untying the knot.



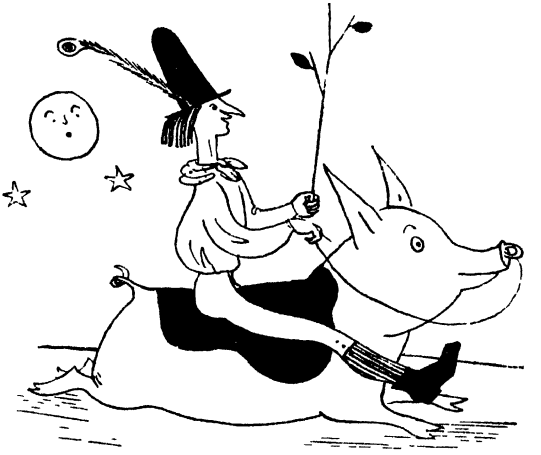
10. FREEING THE BUTTONS

Take a rectangular slip of stiff paper and cut two long slits longways in it as in the diagram. Below these slits, cut out a hole just bigger than the distance between the slits. Thread a piece of thin string through the slits and hole and then fix, to each end, a button



bigger than the hole in the paper. The problem is how to get the buttons and string away from the paper without cutting. The buttons are much bigger than the hole and so cannot pass through it.

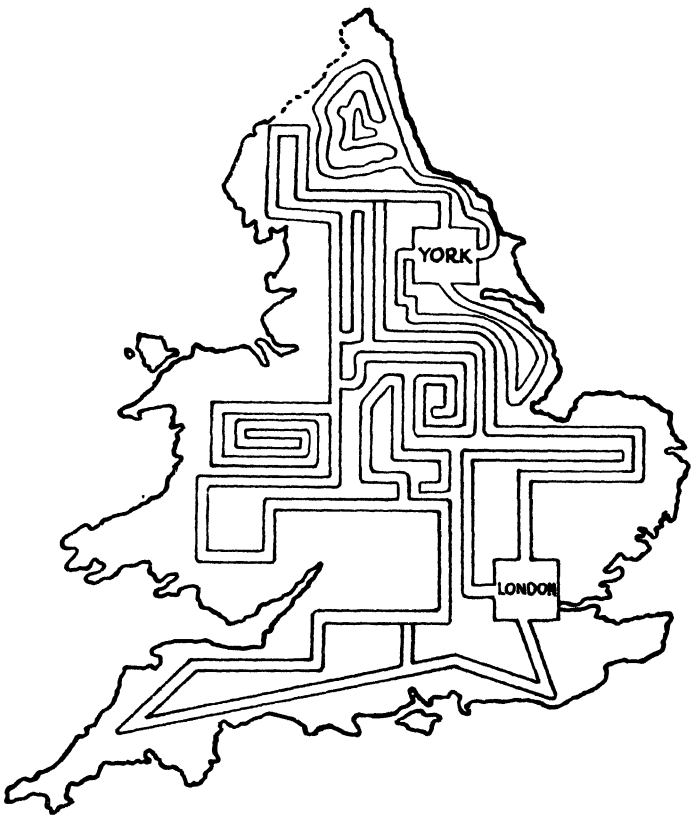
How to do it: Fold the part of the paper which is between the slits, through the hole and the buttons will easily slip away through that loop.



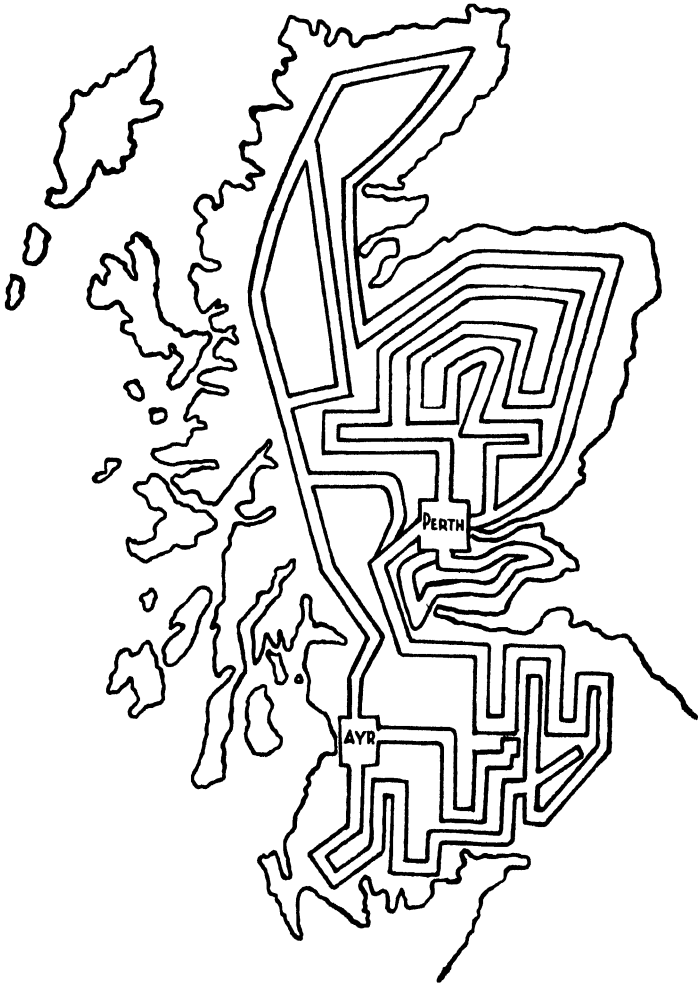
51 CRAZY JOURNEYS

IN the following maps trace your journey lightly with a pencil from one place to the other, without crossing any line.

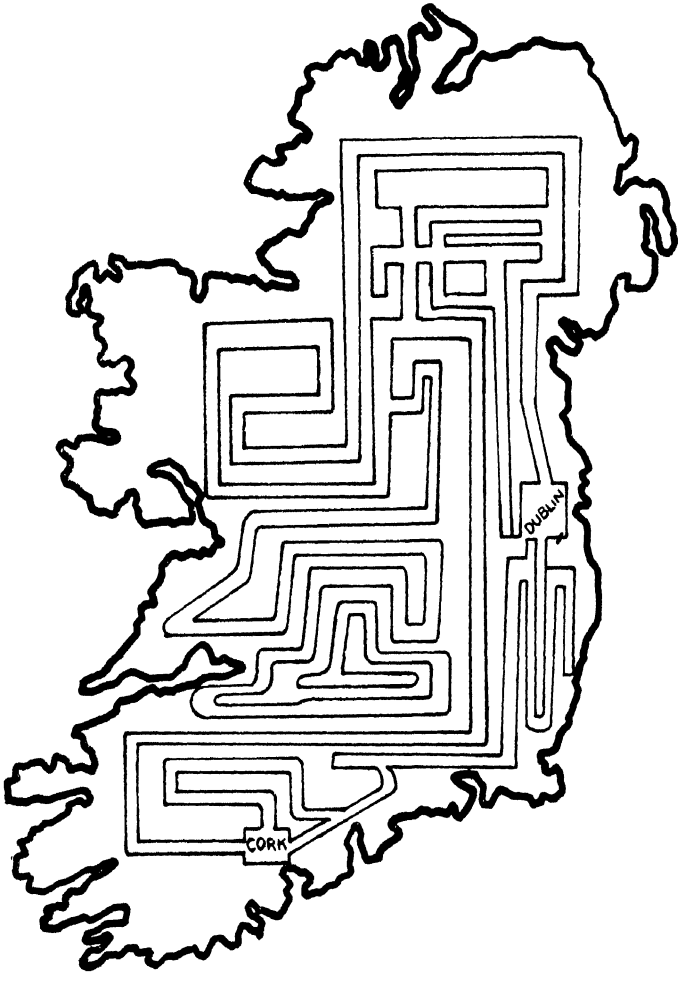
1. YORK TO LONDON



2. AYR TO PERTH



3. DUBLIN TO CORK



4. CAPE TOWN TO CAIRO

52 CONUNDRUMS

HERE are some riddles which you can try on your friends. You might ask one or two to pass away an interval at a party and so prevent a rather dull silence.

1. What is it which occurs twice in a moment, once in a minute and not once in a thousand years?

The letter "M."

2. If you suddenly saw a house on fire what three authors might you mention?

Dickens, Howitt, Burns!

3. Why is coffee like a blunt-edged axe?

Because it must be ground before it is used.

4. Make five less by adding to it.

V becomes IV.

5. How would you swallow a door?

Bolt it.

6. Why is a box on the ear like a hat ?

Because it is felt.

7. When you go to bed, why are your slippers like a job which cannot be done to-day ?

Because they are put off till to-morrow.

8. Why are your nose and chin not friendly with each other ?

Because there are always words passing between them.

9. When may a chair be said to dislike you ?

When it can't bear you.

10. What is it which is made longer by being cut at both ends ?

A ditch.

11. Why should a man always wear a watch when he travels over a waterless desert ?

Because every watch has a spring in it.

12. Why is early grass like a penknife ?

Because the spring brings out the blades.

13. When is the soup likely to run out of the pot ?

When there's a leek (leak) in it.

14. Would you rather an elephant killed you or a gorilla ?

I would much rather prefer the elephant to kill the gorilla.

15. Why are A, E, and U the most handsome of the vowels ?

Because you can't have beauty without them.

16. How many soft-boiled eggs do you think a giant could eat on an empty stomach ?

He could only eat one. After that his stomach would no longer be empty.

17. What never asks questions and yet requires many answers ?

A doorbell.

18. Why is the letter W like scandal ?

Because it makes ill—will.

19. Who is the weight-lifter of the bird world?
Crane.

20. Who is the explorer of the bird world?
Drake.

21. Who was the architect of the bird world?
Wren.

22. Why is a watch dog larger at night than in the morning?
Because he is let out at night and let in, in the morning.

23. Why does the sailor know there is a man in the moon?
Because he has been to see (sea).

24. What belongs to you and yet your friends use it more than you do?
Your name.

25. Why is the letter G like 12 p.m.?
Because it is in the middle of the night.

26. Why is a penny like a cow?
Each has a head, a tail and two sides.

27. When is water fat?
When it's dripping.

28. Why are washer-women rather stupid people?
Because they put out tubs to catch soft water when it rains hard.

29. From a number that's odd, take off the head,
It then will even be.
And now, I pray, take its tail away
And our mother, you will see.
Seven, even, Eve.

30. My first makes company; my second avoids company; my third assembles company; my whole puzzles company.
Conundrum.

31. Why is S a very fearsome letter?
Because it makes cream scream.

32. Why is a person who never lays wagers as bad as an out-and-out gambler ?

Simply because he is no better.

33. Why do little birds agree in the nest ?

Oh ! just in case they fall out.

34. If you cut thirty yards of cloth into pieces one yard long and cut one yard per day, how long will you require ?

Twenty-nine days.

35. What is the keynote to good manners ?

B natural and never B flat.

36. Why is your eye like a severe schoolmaster ?

Because it always has a pupil under the lash.

37. How many sticks go to the making of a crow's nest ?

None, my dear Watson, they are all carried.

38. Which peer do you think wears the largest hat ?

Why, the one with the largest head, of course.

39. Which constellation resembles an empty fireplace ?

The Great Bear. (*grate bare*).

40. When would you avoid a river bank ?

When the hedges are shooting and the bul(l)rushes out.

41. Which is the merriest sauce ?

Caper sauce.

42. When is a boat just a heap of snow ?

When it's a-drift.

43. What is much worse than raining cats and dogs ?

Hailing taxis.

44. When does cook break the game laws ?

When she poaches eggs.

45. When do we notice cannibalism in Britain ?

Whenever we notice one rash man eat a rasher.

46. What tree would you expect to find very near the sea ?

The beech.

47. Why is B like a very warm fire ?

Because it makes oil boil.

48. What is bought by the yard and worn out by the foot ?

A carpet.

49. If you take this dog and cut off its head
Don't you expect that now it is dead.
For there high above us up in the sky
A bird quite easily I can descry.

Beagle, eagle.

50. Why is the pig a most wonderful animal ?

Well, first it's killed and then it's cured.

51. Which do you think is more valuable: One ten-pound note or ten sovereigns ?

The note is, because when you put it in your pocket you double it and when you take it out you can see it in-creases.

52. Why is the letter C like frosty weather ?

Well, it's in the middle of ice and so it makes old people cold people.

53. Can you think of a word that reads the same backwards as forwards ?

Reviver.

54. And now can you think of a sentence that reads the same backwards as forwards ?

As Napoleon is supposed to have said: "Able was I ere I saw Elba.'

55. Who is the most miserly of all shopkeepers ?

The fishmonger is because his business makes him sel(l)fish.

56. To what English town should children go every night ?

To Bath, of course. (And when they have done, it will probably resemble Blackpool.)

57. What is the difference between perseverance and obstinacy ?

One is strong will and the other is strong won't.

58. What is it that can be right but never wrong ?

An angle.

59. What is the resemblance between noblemen and books ?

Both have titles.

60. What would you say was the best way to make a coat last ?

I really can't be sure but I would suggest making the waistcoat and trousers first.

61. Why is an army like a newspaper ?

Both have leaders, columns and reviews.

62. When is a hat not a hat.

When it becomes a woman.

63. Why are sentries like day and night ?

Simply because when one comes, the other goes.

64. And while speaking about day and night, why is it really impossible to have a whole day ?

Because every day breaks at the very beginning.

65. What ship is most disliked and what ship is most valuable ?

Hardship and friendship.

66. What English county is most cut up by carts ?

Rutland.

67. And what English town could not provide a fresh breakfast for you ?

Old ham.

68. To what part of the world would you advise hungry people to go ?

The Sandwich Islands. (*But a Scots boy would prefer Haiti, no doubt.*)

69. And now for a very hard one. What makes more noise than a pig at a gate ?

Why, two pigs, of course.

70. What is the difference between sharp and blunt scissors ?

One cuts thoroughly and the other cuts tho'roughly.

71. What is it which is put on the table, cut and passed but cannot be eaten ?

A pack of cards.

72. Why did the little boy think it was silly to call the dentist's room a "Dental Parlour ?"

Because it was really the drawing room.

73. Why are two times fifteen like two times sixteen ?

Because two times sixteen are thirty-two and two times fifteen are thirty, too.

74. What relation to its father is that child who is not the father's own son.

The father's daughter.

75. What is the most certain way to deal with a smoky fire ?

Simply put the fire out.

76. When is a window like a star ?

When it is a skylight.

77. Which is the left side of a pudding ?

That side which is not eaten.

78. Why are tall people the laziest ?

Because they lie longest in bed.

79. When is that Grandfather clock on the staircase unsafe ?

When it runs down.

80. Cut the head off these animals and they will actually feed on what is left.

Goats, oats.

81. What do you think you would do to make a colour into a boat ?

Oh ! just to make it a little lighter !

82. What game might a sea storm suggest to you ?

Pitch and Toss.

83. When is iron like a counterfeit bank note ?

When it is forged.

84. Why is a dentist rather a sad man ?

Well, he's nearly always looking down in the mouth, isn't he ?

85. One person, without leaving a room, could take a seat where another one could not possibly sit down. Where is that ?

The first one sits on the second one's knee.

86. What bird looks the same from the back as from the front ?

Tit.

87. Two boys had a fruit. They found that by cutting the top off, the rest would exactly do for both. What was the fruit ?

Peach. (*Each.*)

88. Why is a liner never alone ?

Because it always has several companions.

89. Why are a fisherman and a shepherd not to be trusted ?

Because they live by hook and by crook.

90. Why are sailors bad horsemen ?

They ride on the Main. (*Mane.*)

91. What fields would you think most suitable for dancing in ?

Why, the hop fields !

92. If this famous tower is beheaded it is a man ; if it is curtailed it is just an infant. What is its name ?

Babel. (*Abel ; babe.*)

93. What is the difference between a spendthrift and a pillow ?

One is hard up, and the other—soft down.

94. What jam can nobody eat ?

A traffic jam.

95. What will you notice running along the road in any town ?

The kerb.

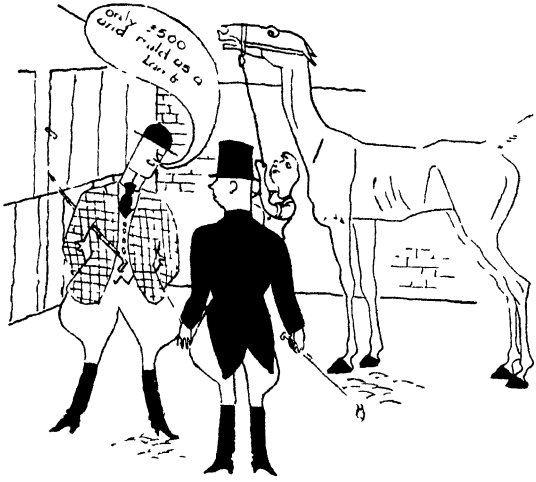
96. What has one head, one foot and yet four legs?
A bed.

97. A knight in shining armour had a pain. If you know where it was, you know when it was.
In the middle of the (k)night.

98. What plant is the foot of a young horse?
Coltsfoot.

99. What crosses water without making a shadow?
A sound.

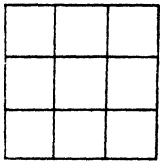
100. What man will change colour without a blush?
A dyer.



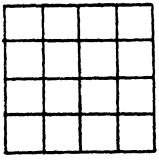
53 SOME FACTS AND FIGURES

1. THE SQUARE OF NUMBERS

DRAW nine squares as in the diagram and arrange the numbers 1—9 in them (one number to each square) so that adding any row horizontally, vertically or diagonally, we always get the same total.



2. A BIGGER SQUARE OF NUMBERS



This time you have to arrange the numbers 1—16 in sixteen squares, so that adding horizontally, vertically or diagonally, the total is always the same.

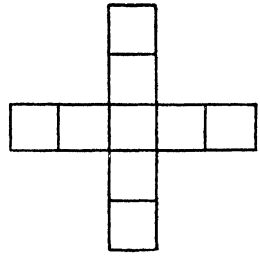
3. SOMETHING ELSE IN SQUARES

This little problem is like quite a few things in this

life, not so hard when you know how. First select any total you like, taking care that it is divisible by three. Now arrange any nine numbers in a similar diagram to that used in problem 1, so that the horizontal and vertical totals are each and all the same as the total you selected in the beginning.

4. THE CROSS OF NUMBERS

Prepare a cross of squares like the diagram. Now insert one of the numbers 1—9 in each square so that the total vertically is the same as the total horizontally.



5. I'LL TELL YOU THE ANSWER

Ask a friend to write down a number of three different figures. Now get him to turn his number backwards and subtract the smaller number from the bigger. You ask him to tell you the first figure of his answer then you proceed to tell him the whole answer.

Thus: number thought of = 123
number reversed = 321
subtraction: 321 − 123 = 198.

This is how you do it: The middle number of the subtraction answer is always 9 and the two end numbers total 9. Therefore if he tells you the first you can find the last by subtracting it from nine, and in this way you build up the answer.

6. I'LL TELL YOU THE NUMBER

Get a friend to go through these steps:

(1) Think of a number.
(2) Multiply it by 3.
(3) Add 1.
(4) Multiply that by 3.

(5) Add the number you first thought of.
(6) Double that answer.
(7) What do you get now?

When he tells you the answer to No. (7) you can tell him his original number. Simply halve the last number and then take away the last figure from what is left. The remaining number is the one he thought of.

For example: (1) 4; (2) 12; (3) 13; (4) 39; (5) 43; (6) 86. He now tells you "86" which you divide by 2, giving 43, take off the 3 and you are left with 4.

7. THE DISCOVERY OF THE AGE

Ask a person to think of the number of his birthday month (January being 1, June 6, December 12). Now give him a paper and pencil and walk away so that you cannot see the calculations you are now going to ask him to make.

(1) Write down the number of birthday month.
(2) Double that number.
(3) Add 5.
(4) Multiply that answer by 50.
(5) Add age.
(6) Subtract 250 from the total.
(7) Now tell me your final answer.

If that answer contains two figures, the first is the month number and the last is the age in years, e.g. 18 would give 1 or January as the month and 8 as the age in years.

If that answer contains three figures, the first is the birthday month and the last two make up the age in years, e.g. 219 would give 2 or February as the month and 19 as the age.

If that answer contains four figures, the first two are the birthday month and the last two are the age, e.g. 1220 would give 12 or December as the month and 20

as the age. You will amaze quite a few people by your ability not only to tell their age but also the month in which they were born.

8. THE DISCOVERY OF AGES

This method of discovering the ages of two people at once is very like the scheme you worked in the last trick. Get the two to work together on one slip of paper.

Ask the first one

(1) to write down his age;
(2) double it;
(3) add 5;
(4) multiply that by 50;

Now get the second one to join in and do the following on to what has already been done

(5) add age;
(6) subtract 250 from the total.

The resulting number gives their ages, if you work it out according to the instructions given at the end of No. 7. Instead of "birthday month" however read "age of first person."

9. RATHER A STRANGE NUMBER

The number 142857 is rather interesting. If we multiply it by 7 notice what happens:

$$\begin{array}{r} 142857 \\ 7 \\ \hline 999999 \end{array}$$

Now let us begin with any figure (say 8) of 142857 and rearrange the figures thus 857142. Let's multiply that by 7:

857142
7

5999994

Notice that although we don't have the same row of nines as before, still all but two are 9 and those two added together make 9.

And now we'll have another shot, beginning this time with 4. Thus

428571
7

2999997

The result is similar to the previous one.

N.B. No matter where you begin, keep the sequence of numbers the same.

10. A LITTLE DIVISION

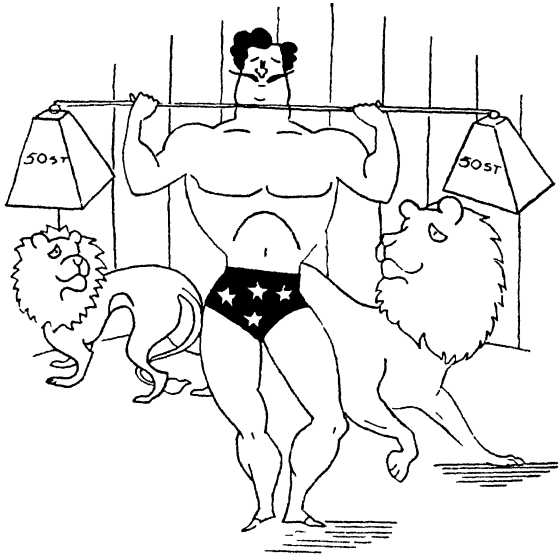
Divide 987654312 by 8 and see what happens.

11. THIRTY-SEVEN

Multiply 37 by 3, then by 6, 9, 12, 15, 18, 21, 24, 27 and see what happens.

12. HUNDREDS

Can you arrange the numbers 1—9 in such a way that you will total 100? You may arrange them in any way you like but you must use each number once and once only.



54 SOME PHYSICAL FEATS

THE various feats in this chapter can either be done by you alone or if you like you can " put a number of your friends through them." Possibly you will not be able to do some of them right off, but don't lose heart, you'll do them with practice.

1. POISE

Stand with arms folded, feet together and toes touching one of the seams of the floor or any line on the floor. Now assume the knees bend position, stand erect, kneel, and finally stand erect—the whole time keeping arms folded.

2. ARM LIFT

If the wooden frame over a fairly low door is strong

enough, it can be used for this exercise. Grasp the frame with both hands and then raise your chin to the frame by bending the arms. Then lower yourself to the floor allowing the arms to straighten again. If you have not anything like this before, begin by doing the exercise only a few times at first. Gradually increase the number till you can do quite a few " ups and downs " very slowly.

3. ANOTHER ARM LIFT

I suppose you have at some time or another tried to lift a chair with one hand. But have you ever tried this ? Grip the top of the back of a chair, lift the chair and extend it till it is horizontal. Then put it down again. Begin with a very light wicker chair.

4. HAND LIFT

Sit down on the floor, legs together straight in front of you. Place your hands flat on the floor at your sides and lift yourself up an inch or two—legs straight in front and off the floor too, of course.

5. LEG LIFT

Use a crossbar or door frame as in (2) for this. Support yourself first by grasping the bar in both hands. Now bend legs forward from the hips, keeping them together and straight till they are at right angles to your body. Then slowly allow them to drop below you. Once again here, tackle this exercise little by little or you may strain yourself.

6. DOUBLE ARM RAISE

Lie flat on the floor, face downwards and feet together. Now place your hands on the floor just beside your shoulders. Raise your body from the floor—and keep it straight—supported by arms and feet.

7. ANOTHER CHAIR LIFT

Lie flat on your back on three chairs, head and shoulders on one end chair, feet on the other. Now slide out the middle chair from below you, lift it over your body and bring it down on the other side. Now replace it below you. *But* use a very light chair.

8. BODY LIFT

You can easily lift a person of your own build this way. Ask him to stand straight, head back a little, and bend his arms. You stand behind. Ask him to take a deep breath and when he does this, grip his elbows and—up he goes. But if he holds his head even just a little forward, the lift is almost impossible.

9. KNEE-BEND BALANCE

Take up the " Hips firm " position and then stretch one leg forward. Now bend your other knee till you are quite low down. Raise yourself by straightening your leg. Not so easy at first, is it ? But remember, Rome wasn't built in a day.

10. ANOTHER KNEE-BEND BALANCE

Stand on your right foot and bend your left one till you can grasp its ankle with your left hand. Now bend the right knee till the left knee touches the floor. Raise. Now do the exercise on the left foot.

11. HAND BALANCE

Stand erect in front of a strong and heavy table, with palms facing forwards. Advance to the table and grasp its edge with the hands palms forward, fingers down. Tip your head and shoulders forward and raise the feet and legs till the body is almost horizontal and quite straight. Then resume your upright position moving legs down slowly.

12. THE IMPOSSIBLE BALANCE

And now we'll have a little rest from these exercises. Here's a catch to try on an unsuspecting friend. Tell him to stand erect sideways to a wall, right shoulder and right side of right foot touching the wall. His feet should be together. Now ask him to lift his left leg.

13. BALANCE

Here's another amusing feat. Place a big strong jelly jar on its side on the floor. Beside it on one side place a box of matches and on the other place a candle. Sit on the jar and hold your legs together and straight in front of you OFF the floor. Now bend down, pick up a match, spark it and light the candle. You may not touch the floor with your hands.

14. BALANCING THE BOTTLE

Select a fat bottle with a concave end for this feat. When you stand erect, the bottle is placed on your head and what you have to do is to bend forward to the floor and there pick up in your teeth a handkerchief lying there and then straighten again, the whole time keeping the bottle balanced on your head.

The easiest way to do it is to bend your knees till your hands can touch the floor ; take the weight of your body on your arms and stretch your legs behind you ; wriggle forward to the handkerchief and lay yourself flat on the floor ; grasp the handkerchief in your teeth and then carefully get back to the erect position.

15. SOME FINGER EXERCISES

Can you do this ? Hold your little finger straight and bend your next finger right round it and then bend the tip of your little finger forward to touch the nail of your bent finger.

16. TOE TOUCHING

Can you bend forward from the hips, stretch your arms downward and touch your toes without bending your knees? If you cannot, here is a hint how to become able to do it. Place one leg on the edge of a chair and bend forwards (leg straight) in an attempt to touch the toes of that leg while keeping it straight. Do this five times. Then place the other leg on the edge of the chair and repeat the toe touching of that foot. Try the original exercise again. Your muscles may be sufficiently loose to do it by now.

17. BENDING FROM THE HIPS

Lie flat on your back feet together and hands by your sides. The task is to raise yourself bending from the hips, keeping the legs flat on the ground. Keep your back straight also.

18. MORE BENDING FROM THE HIPS

Again lie flat on your back, feet together and hands by your sides. This time raise your legs—straight and together—till they are perpendicular to the floor. Then lower slowly. Repeat the exercise several times—but not immediately after a heavy dinner.

19. STEPPING THE STICK

Hold a walking stick in front of you so that it is in a horizontal position. Now lift one leg over and then the other. Having done this, step backwards over it.

20. JUMPING THE STICK

Hold a walking stick in the same position as in the previous "feat" and then jump over it, feet together. Be careful, however, not to damage the floor with your nose!

21. MONEY TO LIFT

Nobody likes to give away too much money but you will be fairly safe to offer the coin to anyone who can do this trick. Let the person stand, back to a wall, with feet together and touching the wall. Place a coin on the floor a short distance in front of the person's feet. He now has to bend down, pick up the coin and recover his position against the wall, all the time keeping his heels *touching the wall.*

22. JUMBO

I have given this well-known and popular feat the name "Jumbo" as the antics of the performers do look rather elephantine. Place a stick on the floor and stand just in front of it, feet together. Bend down and grasp your toes in your hands with arms crossed. Now —are you ready—jump over the stick.

23. TAKE A SEAT, PLEASE

Stand behind and close to a highbacked chair. The puzzle is how to sit on that chair. You are not allowed to walk around or to move the chair. To do this place your hands on the front edge of the seat of the chair. Now raise your legs behind you and do a horizontal body balance on your hands. While in this position bring up your legs over the back. You are now in the position of a springing frog. You can, at this stage, swing your legs forward and sit down.

24. THE HUMAN HOOP

Bend down and grip your left foot with your right hand. Now jump the right foot through the hoop which you have made. You may be content at first merely to step through but, after a bit of practice, you'll become an expert I'm sure. After you have mastered the left hoop, do it with the other foot and arm.

25. SQUAT STAND

Squat on the floor and fold your arms. Now without unfolding your arms, stand erect.

26. THE GLUED PALM

Place the palm of one of your hands flat on your head. Now ask a friend to seize your elbow or wrist and try to force your hand up off your head. You should have little trouble in keeping your hand where it is; the hand seems to be glued in position. Another feat of similar kind is to stand with arms bent in front of your chest, fingers almost touching and elbows in a horizontal line. It will be very difficult for anyone to pull your arms apart sideways.

27. A SCARE FOR MOTHER

One day when mother is working with eggs you can give her quite a scare this way. Seize an egg and place it between the palms of your hands so that each end is against a palm. Now interlock your fingers and press the ends of the egg with your palms as hard as you can. Mother will no doubt think another egg is going to be broken and another mess will have to be cleaned up, but—you'll be a strong person indeed if you damage the egg even slightly. Be careful however—it's the *ends* of the egg you must press.

28. UP

Lie flat on your back and then tuck up your knees as far as possible. Now either fold your arms or grip round your knees. In one spring jump to your feet. You will need to roll backwards and forwards once or twice to " get going " but if you tuck your feet well in below you and throw your head forward, you should be able to do it.

29. A BACKHANDER

Pass your left arm round your back and your right arm over your right shoulder and—shake hands with yourself. Now do it with right arm behind and left arm over.

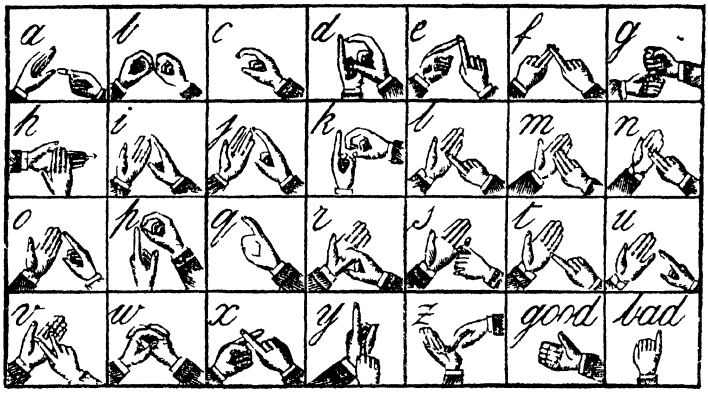
30. LEG REVERSE

And now we will finish up with a feat which is rather stiff for the rather stiff. Lie flat on your back and then curl back your legs towards your face. At this stage bend back one leg just a little further, raise your head and tuck your leg in behind your neck.

55 DEAF AND DUMB ALPHABET—MORSE CODE

THESE codes are well worth learning principally for their everyday worth and also for the fact that considerable entertainment may be had by "talking" by the one and "writing" by the other while we play at home.

THE DEAF AND DUMB ALPHABET

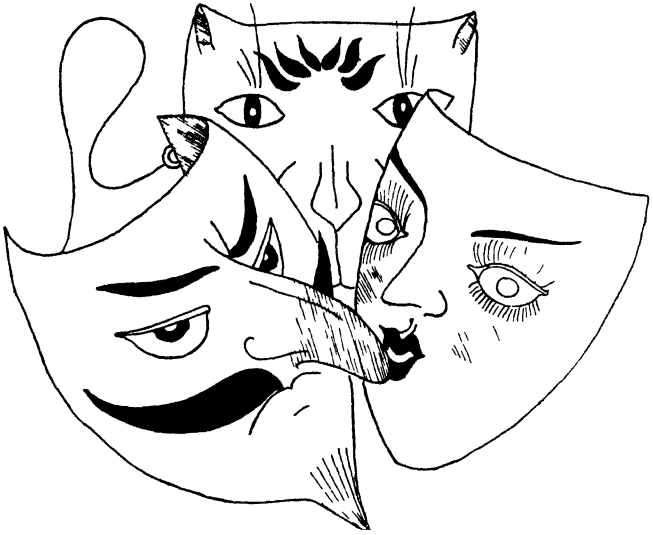


MORSE CODE

A · —	J · — — —	S · · ·
B — · · ·	K — · —	T —
C — · — ·	L · — · ·	U · · —
D — · ·	M — —	V · · · —
E ·	N — ·	W · — —
F · · — ·	O — — —	X — · · —
G — — ·	P · — — ·	Y — · — —
H · · · ·	Q — — · —	Z — — · ·
I · ·	R · — ·	

NUMBERS

1 · — — — —	5 · · · · ·	9 — — — — ·
2 · · — — —	6 — · · · ·	0 — — — — —
3 · · · — —	7 — — · · ·	
4 · · · · —	8 — — — · ·	



56 SOME FUN WITH PAPER AND CARDBOARD

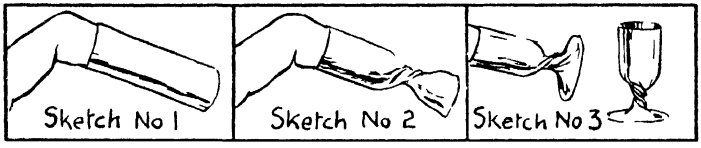
MODEL 1. A JIG-SAW PUZZLE

THE coloured front cover of a magazine provides us with excellent material for making our own Jig-Saw Puzzle. Cut out the main square or oblong of the picture. Next cut out a square or oblong (*exactly the same size*) from stiff cardboard. Paste the picture to the cardboard. This is of course a very important detail and great care should be taken to see that the paste is put on very evenly and over the entire surface of the back of the picture. Smooth over the picture and make sure that every part of it is sticking. Now place it below a heavy book and leave it there for say one day to dry thoroughly. Now you can cut out with sharp scissors or with a sharp knife all the weird and wonderful shapes you fancy.

Once you have all the pieces cut, put them in a box and shuffle them well. You will probably find it quite difficult to fit them together right off even though you did make them yourself.

MODEL 2. A SILVER CUP

A very neat little silver cup can be made with the tinfoil from Daddy's cigarette packet. First flatten out the tinfoil and make sure that there are not frayed edges. Now roll the paper round your forefinger as in sketch No. 1. Having done this, hold the edge of the paper between forefinger and thumb (Sketch No. 2) and twist the bottom part of your roll with forefinger and thumb of the other hand. Then flatten the bottom part of the twist (sketch No. 3). Remove your forefinger from the top of the cup which will now sit easily on the table.

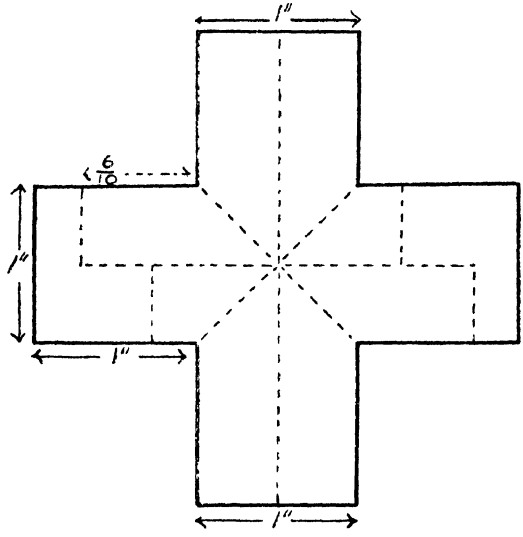


MODEL 3. CARDBOARD CROSS

The making of this puzzle cross requires careful drawing and cutting. It is, however, not difficult to make and in the end our interest in trying to fit the pieces together will amply reward any trouble we may have had.

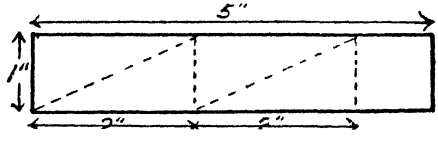
Cut out a cross from stiff cardboard as per diagram sizes and then carefully cut along the dotted lines. Care should be taken that these cuts are all clean cuts.

CARDBOARD CROSS

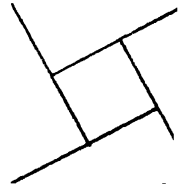


MODEL 4. A SQUARE PUZZLE

Cut out a strip of cardboard 5 ins. by 1 in. and th cut out the shapes shown in the sketch. It is amazi how difficult many people find it to join these pa together in a square.

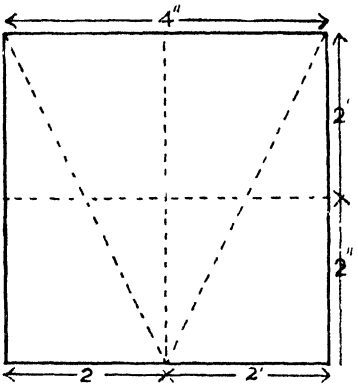


SOLUTION



MODEL 5. ANOTHER SQUARE PUZZLE

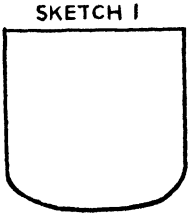
Cut out of stiff cardboard a square with 4-inch sides. Then draw lines on your square as in the diagram. Cut carefully along these lines, shuffle the eight parts well and then try to assemble them to make the square.



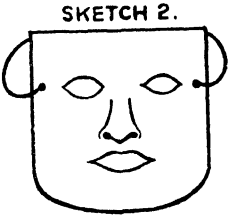
MODEL 6. MAKING A FALSE FACE

Cut out of a piece of stiff paper a shape like sketch 1. The shape should be just a little bigger than the size of the face of the person who is to wear the false face Cut out two holes for the eyes and a slit for the mouth and touch up the paper with any colours you fancy. I leave the drawing of the nose to yourself. At the sides of the shape (where the ears would be) cut small holes and thread and fasten a length of elastic through them. Your false face is now ready to wear.

SKETCH 1



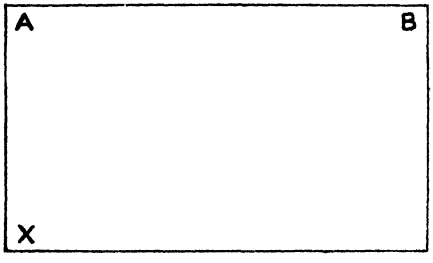
SKETCH 2.



MODEL 7. MAKING CARNIVAL HATS

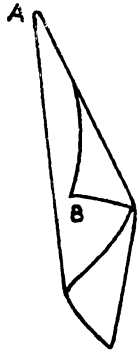
To add to the gaiety of your party it would be a good idea to have fancy hats for your guests to wear. While you can easily buy them, I think you would much prefer to make them yourself so I include here four different designs which should not be too difficult to make up. It is also desirable to have different colours so use sheets of stiffish paper of varied hues.

(*a*) THE DUNCE'S HAT.



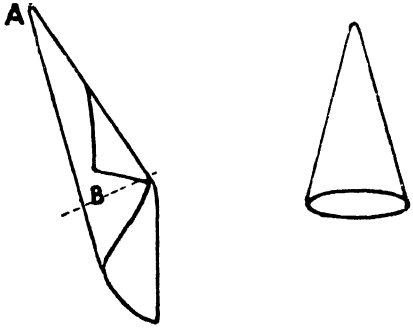
Take a sheet roughly two to three feet long and two feet wide. Lay it on the table before you as on the left.

Hold corner A firmly between forefinger and thumb of the left hand and then, taking corner B in your right hand fold it round corner A and side AX thus:



Gum down corner B to the side and hold in position

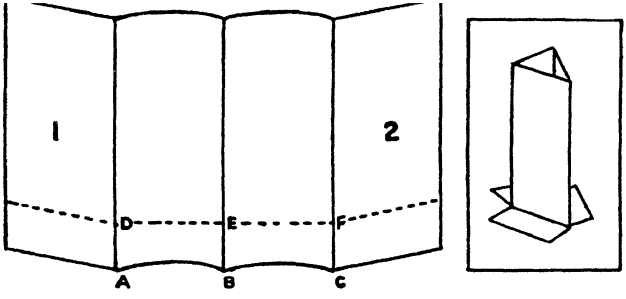
till the gum has fixed. Now cut along the dotted line and your hat is ready for wear.



(*b*) THE GNOME'S HAT.

Once again paper of similar size is required and is placed before us in the same way.

Fold the paper three times as in sketch.

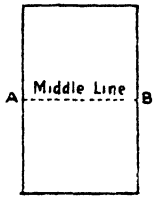


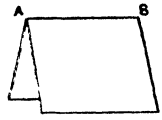
Cut AD, BE, CF, i.e. cut along the creases a distance of three or four inches. Now fold over side No. 2 so that it lies on side No. 1. Gum these sides together, and hold in position till dry. Now fold out the bottom

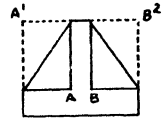
flaps (which you made by cutting up the creases) and these will serve for the brim.

(*c*) THE LITTLE SOLDIER'S HAT.

I will show you the way to make this one by a series of diagrams. Now watch carefully.

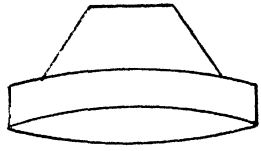






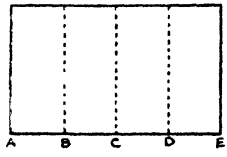
Third Position of Paper. A¹ and B show positions of A and B The cones are now folded over as in sketch.

Now fold up each bottom edge outwards and the hat is ready to open and be worn.

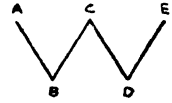


(*d*) THE AIRMAN'S HAT.

Set out your paper thus :

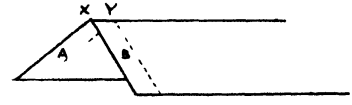


Fold it at C and then at B and D so that if we looked at the paper sideways it would be shaped like this :



Cut along the middle fold to about an inch in from either end. Fold DE back on to CD, and AB back on to CB. We now have a position something like the " second position of paper " in the last model.

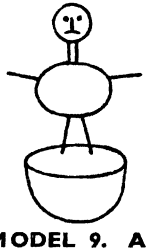
Those short cuts which we made on the middle fold a short time ago have left us with two flaps at each end which we can fold over. Fold down the flaps at each end thus : one inside the end V, the other outside and over the other side.



The cut XY gave us flaps A and B. Fold B inside. Fold A, bring that whole side near to the other side and fold A right over the space left by B. Paste A to the main side. Repeat this with the flaps at the other end. Our airman's hat is now ready to wear.

MODEL 8. THE MAN YOU CAN'T KNOCK DOWN

Take a cork and cut the base roughly like a ball. Sandpaper the rough edges. Now in the top flat surface insert a lead pellet. Cut out and shade a fancy little figure of a man and then stick his legs into the cork top or paste them to it. You may knock him over, but—he will just bob up again.



MODEL 9. A DESK FOR THE DOLL'S HOUSE

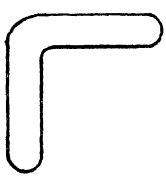
A neat little model desk can be made with seven empty match boxes of the same type. First take out

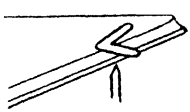
the holder part of each box. Now gum three shells one above another and then gum other three shells one above another. Now paste the seventh shell to the insides of the top shells of each of your columns of three. At this stage you could paste a strip of paper on the top surface and on the sides and backs.

Fasten a drawing pin in one end of each match holder and then slip each holder into a shell. Your desk which has seven drawers is now ready.

MODEL 10. A BOOMERANG

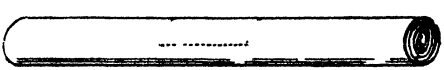
Here is a most fascinating toy—(I knew one grown man who played with one for a long time)—and you can make it out of a postcard. You know, I suppose, that a boomerang is a missile which returns to the thrower if it misses its mark. Cut out a shape in the proportion of the one drawn here and be careful that the boomerang is perfectly flat and has no rough edges. Now lay it on the edge of a book and flick it with a pen and watch it come back to you.



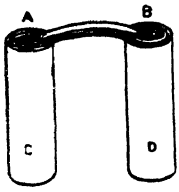


MODEL 11. A MODEL LADDER

Roll up a large sheet of newspaper thus:



Cut out a central portion as marked by the dotted lir

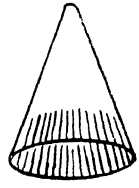


to do this flatten the central part of the roll and make three cuts. Now fold back the two ends of the roll.

Hold stumps C and D and get a friend to insert fingers in A and B to ease out the roll inside. The resulting shape, once these inside coils are out as far as possible, is a ladder.

MODEL 12. A PAPER COMET

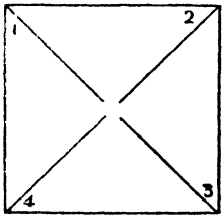
Prepare a paper in the shape of the finished Dunce's Hat (see (*a*), Model 7). Make a series of cuts from the base like this :



When you have made these cuts right round the whole base, fold each little tail outwards. Now hurl your "cone" into the air, point first, and notice the turning and falling comet.

MODEL 13. A PROPELLER

This is a most attractive toy on a windy day. Take a piece of fairly stiff paper and cut out a square, say, with sides 12 ins. long. Now cut diagonally almost to the centre.



Fold corners 1, 2, 3, 4 over on the centre and pass a pin through their tips and then into a walking stick or any stick of that type. Now try your propeller in the wind

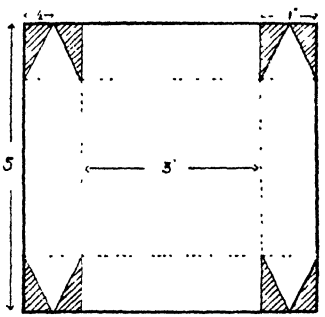
MODEL 14. PAPER CUTTING

Many queer patterns can be cut out of paper very simply. Fold a paper over on itself and then fold it another time. Cut out of a folded edge any shapes you

like—squares, angles, etc., etc. Now unfold your who paper and notice the wonderful result.

I leave it to you to discover different ways of foldir and different kinds of cuts to make.

MODEL 15. A USEFUL LITTLE BOX



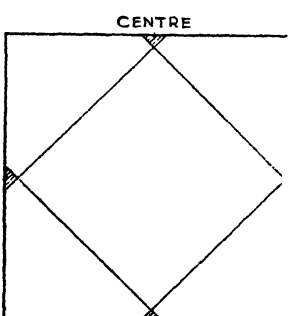
This model should ' made with rather st paper. Prepare the follo ing diagram on a square such paper with a side five inches.

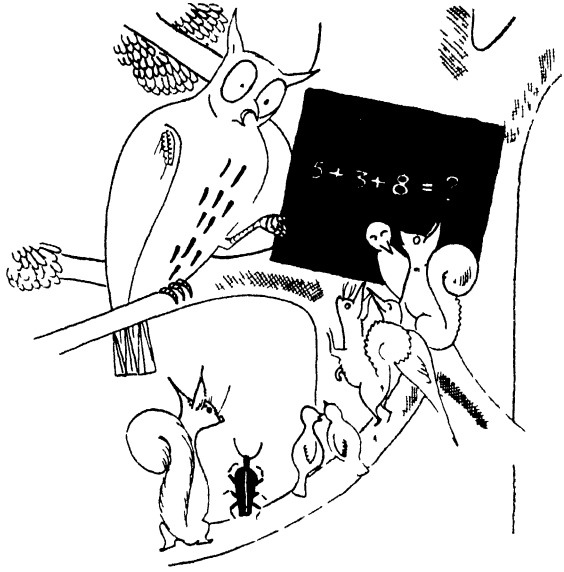
Cut off the shaded ar and fold neatly along t dotted lines. Gum t triangular tabs and st them to the sides of t box.

MODEL 16. AN ENVELOPE

Prepare the adjoining diagram on a square whose side is six inches.

From the centre of each side measure off one quarter of an inch on both sides of the centre. Then draw the dotted lines. Cut off the shaded triangles. Fold three dotted lines and gum sides. The envelope is now ready for use.





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DO YOU KNOW ?

THAT ABDICATION means the giving up of power by a ruler of his or her own free will. Mary, Queen of Scots abdicated in favour of her son Within recent years several rulers have abdicated and their lands have become republics instead of kingdoms.

That ABORIGINES are the original inhabitants of any land.

That ACETYLENE is a gas composed of hydrogen and carbon; that it is made by adding water to calcium carbide; that it is used for bicycle lamps, etc.; that, mixed with oxygen, it is used for cutting metals.

That an ALDERMAN is a person in a borough or city next in importance to the Mayor.

That an ALTIMETER is an instrument which tells height

above sea-level. It is really a kind of barometer but registers height instead of pressure.

That AMERICA'S CUP is the trophy awarded to the owner of the winning yacht in a certain race.

That an AMPHIBIAN is a creature between the reptile and fish classes. In an early stage they breathe the air in water as fish do, but in the later state they breathe with lungs. Frogs and toads are amphibians. They are capable of living in water or on land.

That an AMPLIFIER is an instrument for increasing the volume of wireless signals.

That the ANGELUS was a bell rung at morning, noon and sunset as a signal for people to pause in their every-day occupations and pray.

That ANTHRACITE is a hard coal which burns with very little—if any—flame or smoke. It is procured in South Wales and in America.

That the ANTIPODES are parts of the earth in the corresponding place in the opposite half of the world from any one place, i.e. they are "opposite our feet." New Zealand is commonly called the Antipodes of Britain though this is scarcely quite accurate.

That an ANTISEPTIC is a substance used to keep wounds clean. An open wound inclines to develop trouble through germs but the antiseptic prevents this by destroying the germs.

That the AORTA is the great artery of the body.

That an AQUARIUM is a tank in which water-living creatures are kept. Sometimes the name is given to a building where many specimens of such creatures are kept for public exhibition, e.g. in a Zoo.

That an AQUEDUCT is literally a "waterway." It is a channel or "pipe" used for bringing water a distance. Aqueducts were commonly used by the Romans.

That an ARCHIPELAGO is a large group of small islands, e.g. near Greece; also the Malay Archipelago.

That an ARMISTICE is a truce or parley between the opponents in a war. When we speak of "The Armistice" to-day, we refer to the Armistice which ended the Great World War, 1914–18 and which was signed at 11 a.m. on November 11, 1918.

That an ARQUEBUS was the first kind of hand gun which was really fairly like the modern gun. At one time the arquebus was fired from the chest with the butt in right line with the barrel.

That ARSENIC—of grey colour—is very poisonous.

That an ARTESIAN WELL is made by boring a perpendicular hole into the earth. When water is reached or "struck," pressure from below forces it up in a constant stream.

That ASBESTOS is a material which is not damaged by fire. It is often used as a lining for safes so that their contents will not be damaged should the building in which they lie, go on fire. Sometimes also workmen who have to endure great heat wear gloves, etc., made of asbestos fabric.

That ASPHALT is largely obtained in the island of Trinidad and is used for making the surface of roads and pavements.

That the AURORA BOREALIS or "Midnight Sun" or "Northern Lights" is also noticed in the South Polar regions and that when very bright the rays of light are of varied colours.

That the AZTECS were one of the tribes of Mexico. They had been very powerful but were crushed by Spain in the 16th century.

That a BALDRICK or BALDRIC was a belt worn round the waist and across the shoulder partly as a military and partly as an heraldric emblem.

That BALLAST is a load—either iron or water—carried by ships which are sailing without cargo to keep them the right depth in the water.

That a BANKRUPT is a person who owes more than he actually has and so is unable to pay his debts.

That a BANSHEE is supposed to be a fairy that gives warning of coming death. It is quite common in Irish legends.

That BARNACLES are crustaceans or shellfish that fasten on to ships' bottoms.

That BARRACKS are the permanent homes of soldiers. The old system was to billet the soldiers in the private houses of the people but this was very unsatisfactory, and frequently led to trouble.

That a BARROW was a mound over the grave in primitive times.

That the BASTILLE was the state prison of Paris. It was stormed and destroyed in 1789 at the beginning of the French Revolution.

That a BATTERING-RAM was a huge beam of wood which was formerly used to force an entrance by knocking in part of the wall or the door.

That a BAZAAR is a market place in the East.

That BEAGLES are small hounds used for hunting. They have a very keen sense of smell.

That BEDLAM was originally a lunatic asylum in London. "Bedlam" now means a great hubbub or noise.

That BEDOUINS are Arabs. As a general rule they live solitary lives. They are notorious robbers.

That HENRY BELL was the first man to build a steamship in Europe. That was the *Comet* launched on the Clyde in 1812.

That the BELLEROPHON was the ship on which Napoleon was taken into exile.

That a BLOCKADE is the means taken by an enemy to prevent supplies getting through to a country or city.

That BLUBBER is the fat of such sea animals as whales.

Blubber is generally boiled down to get oil. The blubber of the seal is the chief food of the Eskimo.

That a BLUNDERBUSS was a kind of musket which could fire many missiles at once but which had a comparatively short range. It was often used in self-defence against highway robbers.

That BOADICEA was the queen of the tribe of Iceni who fought against the Romans in Britain.

That a BOOMERANG is a weapon. It was used by the Australian aborigines. If it missed the mark it was flung at, it described a curve and returned to the thrower. It was made of flat, hard curved wood.

That a BOULEVARD once meant the walls of an armed town but now simply means a very broad street or walk, generally with trees at the sides.

That BRAILLE is a system of raised dots on paper which can be read by the fingers by blind people.

That the B.B.C. (British Broadcasting Corporation) is the Government department that controls the broadcasting in Britain and in parts of Ireland of wireless programmes consisting of music, talks, running commentaries of events and news.

That BUDDHISM is the religion founded by an Indian prince named Buddha and that nearly one-third of the whole people in the world are Buddhists.

That a CABER is really just a tree trunk with the branches lopped off. It is used at Highland Games thus. The competitor holds the Caber upright and heaves it into the air so that it will turn over completely when it reaches the ground.

That a CAIRN is a heap of stones on a grave or on a mountain top. There is quite an interesting example on the summit of Ben Lawers in Scotland. That mountain itself is 3,984 feet high but a cairn 16 feet high was built on it so that the height of the mountain has become 4,000 feet.

That a CALABASH, a vessel for holding liquids, is made of the dried shell of the gourd.

That CAMOUFLAGE is a device for making objects not so easily seen by the enemy during wartime. The idea behind it is to use colours which are either the same as, or which harmonise with, the surroundings. The Khaki uniform is not readily seen at a distance.

That a CAPSULE is just a cover. Some medicines are enclosed in capsules and so are not so unpleasant to take. The capsule dissolves after it is swallowed.

That a CARICATURE is a drawing or portrait or description which is very much out of proportion. Certain details are over-emphasised. The main purpose of the caricature is to poke fun at the subject of it.

That a CASTE is a social class separated entirely from other castes or social classes. The Caste system is still common in India.

That CATACOMBS are underground places for burying the dead. The Catacombs of Rome are world famous.

That the CENSUS is the taking of the total population of a country. It occurs every ten years.

That a CHALET is a small wooden house common in Switzerland.

That CHEQUERS is the country house of the Prime Minister. It is situated among the Chiltern Hills.

That CHLOROFORM is a very popular anaesthetic, i.e. it reduces the patient to a state of complete unconsciousness while the operation is being performed.

That a CHRONOMETER is an instrument for measuring time. The sun-dial, the water-clock, the hour glass, the candle clock, and our clocks and watches are all chronometers of a kind. Nowadays when we speak of a chronometer we usually mean an extremely accurate clock such as the one carried by a liner.

That a CIRCUS was originally a big roofless building in which the Romans held sports, e.g. chariot racing.

That CLINKER BUILT boats are ones in which the planks of the hull are arranged with one projecting over the next one.

That CODY (W.F.) was the original of Buffalo Bill. He was so called because he was responsible for the supply of buffalo-meat to the men who were laying railway lines.

That COLOUR BLINDNESS is the inability to distinguish any differences between colours except the difference between light and shade.

That CONCRETE is a mixture of Portland cement, water, sand and gravel. When the cement sets it binds the mixture into a solid mass which not only hardens quickly but actually becomes harder the older it grows. Sometimes it is re-inforced or made even stronger by building it on a skeleton framework of steel rods.

That CONGRESS is the law-giving assembly in U.S.A.

That CONIFEROUS trees are those which bear cones, such as firs and pines.

That a CONSTELLATION is a group of stars. Ursa Major or the Great Bear is the best known constellation of the Northern Hemisphere.

That a COOLIE is a native labourer in India and other Eastern countries.

That a COPYRIGHT gives the owner of a book or article or drawing protection from anyone who might copy it without the owner's permission.

That the COXSWAIN is the one who steers a boat. He is usually called the cox. In the University boat race the cox is very light and must be an expert steersman.

That the CRATER is the large hollow at the top of a volcano.

That a CROSS-BOW was an old weapon which fired a bolt by means of a trigger. It was rather clumsy and its place was later taken by the long-bow.

That a CRUSADE was a war fought by European

Christians against the Moslems in the Holy Land. There were five crusades altogether, the best known one being the one in which Richard Cœur-de-Lion was engaged, the third.

That a CYCLONE is a circular storm which occurs in tropical parts of the world. Although very heavy rain falls and the wind is very high, there is a dead calm at the centre.

That a DAGO is a name for a dusky person, especially a person from the shores of the Mediterranean.

That the DANEGELD was a public tax. It was first imposed to raise money with which to bribe the Danes to stay away from England.

That the DAUPHIN was the title of the eldest son of the King of France up till 1830.

That DAVITS are metal supports on a big ship for holding and raising or lowering lifeboats.

That DAYLIGHT SAVING is a scheme by which we gain an extra hour of light during the summer months by putting clocks forward one hour. It was introduced first by William Willet.

That the DEAD SEA is so called because its water is so salt that no fish can live in it.

That a DELTA gets its name from its resemblance to the Greek Δ. Some rivers, notably the Nile and Ganges, break up into several channels before reaching the sea. The islands thus formed by the different mouths comprise a delta.

That DEMAND and SUPPLY simply means the need for articles of food, clothing, etc., on the one hand, and the means of satisfying that need, on the other. If the amount of an article is much less than the demand for it, then the price of that article will be high because, since many people want it, they will be prepared to pay more for it. If, however, there is small need for an article which is abundant, then the price of the article will be

low, because, since few people want it, the seller will have to lower his price to get rid of his wares.

That a DHOW is an Arab trading ship.

That a DIAMOND is not only a very beautiful precious stone but also that it is very hard and is used for cutting glass. The most famous diamond mines are at Kimberley in Cape Colony in S. Africa.

That a DINGO is the native Australian dog. It is very ferocious and often does great damage to flocks of sheep.

That the DOGGER BANK is a famous fishing ground in the middle of the North Sea.

That the DOLDRUMS is a belt of the ocean near the equator where often there is little or no wind. Sailing ships were sometimes becalmed in the Doldrums for weeks. When we talk of being "in the Doldrums" we mean we are dispirited and unable to "get going."

That the DOLLAR is the silver coin of America. It varies in value between 4 and 5 shillings. Its symbol is $.

That the DOMESDAY BOOK was a record of the amount and value of the land owned in England and of the amount and value of the stock each man owned. This record has proved very valuable since 1087 as it lets us know what conditions in England were like then.

That DOWNING STREET, London is where the Prime Minister and Chancellor of the Exchequer live in London. No. 10 is the Prime Minister's house and the Chancellor stays next door.

That a DRAWBRIDGE was a bridge over the moat or large ditch by which feudal castles were surrounded. The drawbridge was fixed at one end, while the other end could be raised to prevent an enemy from entering.

That DUBBIN is a substance rubbed on footwear, etc. to make it waterproof.

That the EDDYSTONE LIGHTHOUSE throws a light that is visible for 17½ miles.

That the EIFFEL TOWER—one of the landmarks of Paris—was erected for the Paris Exhibition of 1889 and to-day is an important wireless station.

That EMBALMING was practised by the ancient Egyptians. They treated the dead bodies by special processes which prevented decay and some corpses have actually been preserved for thousands of years.

That EPAULETTES—shoulder badges worn by some naval and military officers—were first made of metal to protect the shoulders from sword cuts.

That an EPILOGUE is a speech spoken at the end of some plays to make a complete finish. To-day there is an epilogue to finish off each Sunday's wireless programme.

That an ESCALATOR is a staircase whose steps move and is used instead of a lift.

That ESPARTO is a grass from which paper is made. Spain is the chief European country in which it grows.

That ETHER is a liquid which is used as an anæsthetic.

That EXCALIBUR was the name of the sword of King Arthur.

That a FAKIR is a religious beggar in the East. He generally lives very simply only taking the absolute necessities of life.

That a FATHOM is a nautical measure of 6 feet and came from a word meaning the distance between the tips of a man's outstretched hands.

That a FEZ is the brimless "pot shaped" hat worn by Moroccans and Turks.

That FINGERPRINTS are very helpful in the detection of criminals. A person, on touching an object, leaves a print of his finger tips on it and as no two people have exactly the same markings on their fingers, it can easily be seen how helpful fingerprint photos can be.

That the FLEUR-DE-LIS is the national emblem of France.

That a FORAY was a raid into neighbouring lands for

the purposes of stealing and destroying. Such forays were once common on the borders between Scotland and England. You will find a description of such a one in the old ballad of " Otterbourne."

That the FRANC is a silver coin normally worth about 10d. Its value however may vary a lot.

That GAELIC is the native language of the Scottish Highlands.

That a GALLEON was a large Spanish sailing vessel with three or four decks.

That a GALLEY was a kind of warship driven by oars and sails. Often the oarsmen were slaves or prisoners of war.

That VASCO DA GAMA was a Portuguese sailor who succeeded in reaching India by the Cape of Good Hope and the Indian Ocean. The cape was so called because da Gama had " good hopes " of getting round to India via the south end of Africa, which however he still had to discover.

That GAUL was the old name of France. Julius Cæsar crossed from Gaul to Britain in 55 B.C.

That GENDARMES are French policemen.

That a GEYSER is a hot spring. Geysers occur in Iceland, New Zealand and U.S.A.

That a GLACIER is a river of ice. These rivers move slowly down mountain slopes and many of them are the sources of rivers, the ice and snow melting as greater heat is reached in the lower regions.

That GLADIATORS were men who earned their living by fighting for the amusement of the Romans.

That a GLIDER is an aeroplane without an engine. It requires to be handled with skill.

That the GOLDEN GATE is a gap in the mountains behind San Francisco in California. Through that pass come the rich products of that region. Hence the name " Golden Gate."

That the GOLDEN HORN is the harbour of Constantinople.

That a GONDOLA is a Venetian canal boat which is propelled by one oar handled very cleverly by the Gondolier.

That the GREAT WALL OF CHINA was built along the northern frontier of China to keep out foreigners; that it is about 1,400 miles long and that it is about 50 feet high at its highest point.

That GUERILLA WARFARE means harassing the enemy by small but constant attacks. It is not open fighting and is more annoying than destructive.

That the GUILLOTINE was a steel blade used for beheading prisoners in France. The blade was heavily weighted and fell like a window.

That GURKHAS are small but brave Indians who live in the mountainous district of Nepal in India. They are excellent soldiers.

That a HALBERD was a weapon much used in the Middle Ages. It was made of a long pole with an axe head and a spearlike point.

That an HEIRLOOM is a treasured possession of a family and is handed down from generation to generation. It can not be sold unless with the permission of members of the family.

That HELIUM is one of the lightest known gases and is used in U.S.A. for inflating airships.

That HIEROGLYPHICS is the name given to writing in " pictures " instead of words. The ancient Egyptians commonly used this method.

That HOTTENTOTS are an African race who are very small in stature or build.

That the HUGUENOTS were the Protestants in France at the time of the Reformation. They suffered very cruel persecution and many were obliged to leave their native land.

That HYDE PARK is the largest park in London.

That a HYDROPLANE is a specially designed motor boat. The bottom is almost flat so that the boat can travel very fast as, once speed has been gathered, it simply skims along the surface of the water.

That HYPNOTISM is a kind of unconsciousness caused by one person gaining a certain control over another. According to some accounts, people who are hypnotised can be made to do certain things whether they would normally want to do them or not.

That ICEBERGS are huge masses of solid ice that have broken off from glaciers flowing into the sea. It is generally reckoned that seven-eighths of an iceberg are under water.

That ICEBREAKERS are ships specially built for cutting passages through frozen waterways, e.g. the Great Lakes of America.

That ICH DIEN—the motto of the Prince of Wales—means, "I serve." The accompanying badge is three ostrich feathers.

That IMPERIAL AIRWAYS is a British company organised for air traffic from Croydon to France, Belgium and Germany. It also conducts a weekly service between England and India and South Africa.

That the INCAS were princes in Peru in South America. They were very rich and were expert road builders.

That IRIDIUM is a very hard, white metal that is used for the tips of fountain pens.

That the JACOBITES were the supporters of the Stuart royal family. Their name came from the Latin form of James, viz. Jacobus. They supported the attempts to regain the throne for the Stuarts in the Fifteen Rebellion and in the Forty-Five.

That JETSAM is the name given to articles flung overboard to lighten a ship.

That a KAYAK is a skin-covered canoe used by Eskimos.

That the KU-KLUX-KLAN is an American secret society which was formed at the time of the American Civil War.

That a KURSAAL is a place of entertainment at a Continental seaside holiday place.

That a LASCAR is an Indian sailor working on a British ship.

That LATITUDE is distance north and south of the Equator. There are 90° from Equator to Pole and the length of a degree is roughly 69 miles. Lines of latitude are parallel.

That FERDINAND DE LESSEPS was the French engineer who built the Suez Canal and began the Panama Canal.

That LIGHTING-UP TIME is one hour after sunset in summer and one half-hour after sunset during the remainder of the year.

That LONGITUDE is distance east and west of Greenwich. The time of day in different parts of the world varies according to longitude. To calculate the time in any foreign town, make the following alterations in Greenwich time. If the place is East of Greenwich, add 4 minutes for every degree of its longitude. If the place is West of Greenwich, subtract 4 minutes for every degree of its longitude.

That L.S.D. stands for the Latin words *Libræ*, *Solidi*, *Denarii*.

That JOHN L. MACADAM was the inventor of the macadamised road. The principle of building is as follows: First a trench for the road is dug. Then a layer of big stones is placed on the bed of the trench. Then smaller and smaller stones are built in. These stones wedge themselves together to form the basis of a firm road. Thereafter chips are added and rolled in. As the stones added towards the end are tarred, the road soon is holding firmly.

That a MACHINE GUN is a gun that fires ordinary rifle cartridges but is self-loading and firing so long as the

supply of cartridges is kept up and the trigger is pressed. Some can fire several hundred rounds a minute. The Maxim and Lewis guns are perhaps the best known makes.

That a MARATHON RACE is a long distance race. It is named after a famous race from Marathon to Athens.

That the MARSEILLAISE—the French National Anthem composed by Rouget de Lisle—was one of the most inspiring forces in the French Revolution.

That a MIRAGE is an optical illusion, i.e. the eyes seem to see things which do not exist. It is common in the desert, people imagining they see lakes and pools of water, when these things are not there at all.

That MONSOONS are regular winds blowing at certain times of the year in India. They bring the rain which is so essential to the growth of Indian crops.

That the NIAGARA FALLS are approximately 160 feet high. Much of the water is used to generate electricity.

That the PAMPAS are great treeless plains in South America. Great herds of cattle are reared on them for the meat canning industry.

That the PANAMA CANAL is about 50 miles long.

That the LEANING TOWER OF PISA is one of the wonders of the world. It is more than 16 feet off the perpendicular.

That the PLIMSOLL LINE is a line on a ship's sides to show how far a ship may be loaded. Once the boat settles down in the water to the Plimsoll Line, it must not be further loaded.

That the PYRAMIDS in Egypt are the tombs of ancient Egyptian rulers. The Pyramid of Cheops is the biggest.

That a "Q" SHIP is an ordinary merchant ship turned into a warship whose guns are carefully hidden.

That a QUARTER-STAFF was a pole about 6 feet long and loaded at both ends with iron. It was held in the middle.

That QUICKSANDS are composed of very fine sand mixed

with water. The result is that it is not fit to bear any weight on it and so men and animals sink in it.

That SCAPA FLOW—a large stretch of water in the Orkney Islands—was the headquarters of the Grand Fleet during the Great War.

That the SCHNEIDER TROPHY is the award in a race for seaplanes of any nation. Great Britain has won the trophy outright by having three successive victories.

That the SPHINX is 100 feet long and 100 feet high. It represents a lion with a human head and is cut out of solid rock.

That STAINLESS STEEL was discovered by accident and is an alloy of steel, chromium and nickel.

That STREAMLINING means the designing of the shape of a body so that it will travel through the air with as little resistance as possible.

That a SUBMARINE is a kind of boat that can sail underwater. To lower the submarine, water is sucked into tanks and this process takes it down. To raise the vessel, the water is driven out and as the tanks empty, the submarine rises.

That the SUEZ CANAL is 100 miles long. Part of its course is through salt lakes.

That the TAJ MAHAL is a marble building which was built by an Emperor in honour of his wife. It is in Agra in India. It is considered to be one of the sights of the world.

That THUGS were religious robbers in India who did to death any people not members of their religious group.

That " TOC H " stands for Talbot House in Belgium and was a place of rest for soldiers. Nowadays it is also a society which has representatives all over the world. Its aim is to teach Christian fellowship and loyalty to the rising generations.

That a TYPHOON is a " war of winds " which occurs

at the season when the monsoon is changing its direction.

That " U-BOATS " were German submarines.

That a VENDETTA is a quarrel between two families, the quarrel being carried down from generation to generation. Some Vendettas—once very common in Italy and the surrounding districts—lasted for many years.

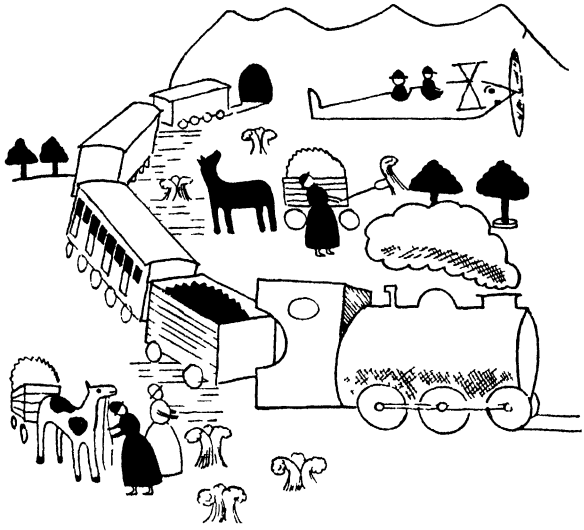
That VESUVIUS is the most dangerous volcano in Europe. It is situated just behind Naples which has such a beautiful bay. Hence Naples is sometimes said to stand " 'twixt Paradise and Hell-fire."

That a WATERSPOUT is a vertical column of swirling water. It is caused by a whirlwind and is quite common in the Tropics.

That WATLING STREET—from London to Chester—was the line of division between the Danes and the English at the time of Alfred the Great.

That YPRES in Belgium was the scene of very heavy fighting during the Great War. To commemorate the bravery of the soldiers who died there, a beautiful arch has been erected at the Menin Gate.

That YUKON in Canada was the scene of a great gold rush about 1900. Millions of pounds worth of gold were found there.



58 PROBLEMS

1. FIRST AND LAST

THREE men decided to visit a town 10 miles away.

A left at 1.30 p.m. and walked at 4 m.p.h.

B left an hour later and cycled at 12 m.p.h.

C left three-quarters of an hour later than B and motored at 20 m.p.h.

Who arrived first and who last ?

2. FARMER JONES

Farmer Jones bought 8 cows and 80 sheep, for which he paid altogether £210. He paid 5 times more for a cow than he did for a sheep. He later sold the cows and lost £7 10s. on the total price he paid for them. He then sold the sheep and made a profit over his entire transactions of £8 6s. 8d.

At what price did Farmer Jones sell each sheep ?

3. A QUESTION OF LENGTH

One piece of cloth costs £5 11s. 8d. at 2/9½ per yard and another piece costs £6 8s. 1¼d. at 2/11¾ per yard. Which is the longer piece of cloth ?

4. IN TIME FOR SCHOOL

A boy has just 9 minutes in which to get to school which is 1,300 yards away. He walks for half a mile at 4 m.p.h. At what rate in yards per minute must he run if he is to get into school just on time ?

5. BOOK VALUES

A book-case had 3 shelves each 4 feet long. All the books on the top shelf were ½ inch thick and cost 2/– each ; all the books on the middle shelf were ¾ inch thick and cost 3/– each ; all the books on the bottom shelf were 1½ inches thick and cost 5/– each.

What was the total value of the books in the book-case ?

6. CAR, AEROPLANE AND TRAIN

A journey of 602 miles was completed by car, aeroplane and train whose average speeds were 45 m.p.h., 96 m.p.h. and 36 m.p.h. respectively. The aeroplane travelled twice as far as the train which travelled twice as far as the car.

How long did the journey take altogether ?

7. THE GRAMOPHONE AND RECORDS

A gramophone and 5 records cost £7. The same gramophone and 20 records would cost £9.

What is the cost of the gramophone ?

8. THE PLOUGHMAN

A ploughed field is 180 yards long and 180 yards broad. The furrows are 30 inches apart.

(*a*) How many furrows are there ?

(*b*) How many miles did the ploughman walk in going up and down the furrows ?

9. THE OFFICE-BOY'S SALARY

A business man employed a clerk at £275 per year. The clerk's salary was raised to £325 and each member of staff got a corresponding rise. Before this rise the office boy had received 16/6 per week. What is his new annual salary ?

10. GAINING TIME

A clock gains $2\frac{1}{2}$ seconds every hour. If it is wound up and set correct at 9 a.m. on Monday, when will it be $4\frac{1}{2}$ minutes fast ?

11. SAVINGS

A man's weekly wage was £3 5s., of which he saved 22/6. He emigrated to an overseas country where his wages were increased by £2 per week but his expenses were doubled.

How much should he now save in a year ?

12. THE NEWSBOY

A newsboy is charged 9d. per dozen for newspapers but he gets 13 to the dozen. If he buys 6 dozen and sells them all at 1d. each, what profit does he make ?

13. THE LENGTH OF THE BRIDGE

A train 120 yards long and travelling at $17\frac{1}{2}$ m.p.h. crosses a bridge in $1\frac{5}{7}$ minutes.

How long is the bridge ?

14. SHARES OF THE LEGACY

A man left £2,000 to be divided equally among his 3 sons and 2 daughters. The sons however agreed to

give up half of their shares to be divided equally between the sisters.

How much did the sisters actually receive ?

15. CAREFUL, NOW !

What is the fraction midway between $\frac{1}{6}$ and $\frac{1}{8}$?

16. CAREFUL, AGAIN !

What fraction of 3d. is $\frac{2}{3}$ of 2d. ?

17. THE INCOMPLETE ACCOUNT

Due to a careless mistake several items in an account were obliterated and all that could clearly be made out was the following :

	£	s.	d.
18 yds. at 9½d. per yd.			
19 yds. at per yd.	3	4	11
yds. at 1/6½ per yd.	1	4	8
yds. at 3/3 per yd.			
£	6	0	1

Can you fill in correctly all of the missing items ?

18. THE RACE

Tom and Jean one day ran a race round a field. Tom ran at 5 m.p.h. and Jean ran at 132 yards per minute. Tom won by 44 yards.

(*a*) What was the total distance round the field ?

(*b*) For what length of time was Tom running ?

19. A PRESENT TO THE POOR

A gentleman who wished to distribute coal to the poor found that 4 tons to each would require 4 tons more than he had, while 3 tons to each would leave 12 tons over.

(*a*) How many poor people were there ?

(*b*) How much coal had he to give away ?

20. TIME

At what rate in miles per hour is a sprinter travelling if he does the 100 yards in 10 seconds ?

21. WRONG NUMBER

In the following square the sum of the numbers in each row and column should be the same, but one number has been copied wrongly.

What is the number and what should it be ?

11	9	18	12
5	12	8	16
20	11	14	5
14	9	10	17

22. PICNIC EXPENSES

The total cost of the school picnic was £21 19s. 11d. The cost of travelling was 3/6 per head and the food cost 1/9 per head. The amount spent on prizes was £1 5s. 2d.

How many children were at the picnic ?

23. THE DINNER PARTY

A dinner bill came to £8 15s. Two of the party were guests and so they did not contribute to the cost. It was found that each other guest had to pay 10/– more than would have been necessary, had all the diners paid an equal share.

How many diners were there at the party ?

24. HANDICAPPING

In a half-mile race A can beat B by 100 yards and

B can beat C by 110 yards. How much of a start should A allow C if all three are to dead-heat?

25. CORRECT SHARES

Divide £105 between A, B and C so that A will have £20 more than B and £30 more than C.

26. OVERTIME

A workman is fined 2/3 for every hour he is absent from work and is paid 2/11 for every hour he works over his usual week. During one week he was absent 7 hours yet he received 7/7 over his normal wage.

How many hours overtime did he put in?

27. THE CORRECT DISTANCE

A man starts to cycle from A to B at the rate of 12 m.p.h. When he has completed half the journey his cycle breaks down and he does the next 2 miles on foot in one half-hour. He is now picked up by a car which takes him the rest of the journey at 8 m.p.h. If the whole journey occupies $1\frac{1}{2}$ hours, what is the distance from A to B?

28. THE ORIGINAL INCOME

A man saved annually a quarter of the income he obtained from a private source. His income was increased by £50 and he now saved $\frac{1}{3}$ of it, and, by so doing, found he was saving annually £25 more than before.

What was his original income?

29. BUYING AND SELLING

A dealer bought goods for £665 and gained 5 per cent. by selling to a second dealer. This second dealer lost 5 per cent. by selling to a third dealer.

What did the third dealer pay for the goods.

30. A FAMILY AFFAIR

There were 6 girls—Mary, Annie, Jean, Peggy, Kathleen and Katherine—and there were 6 boys—John, William, Harry, Tom, Jim and Robert.

Mary had two brothers and one sister among these boys and girls.

Kathleen had no sisters.

Tom had no brothers.

Robert and Harry were the only two sons in their house.

John and Mary were cousins.

Harry was no relation to any of the girls.

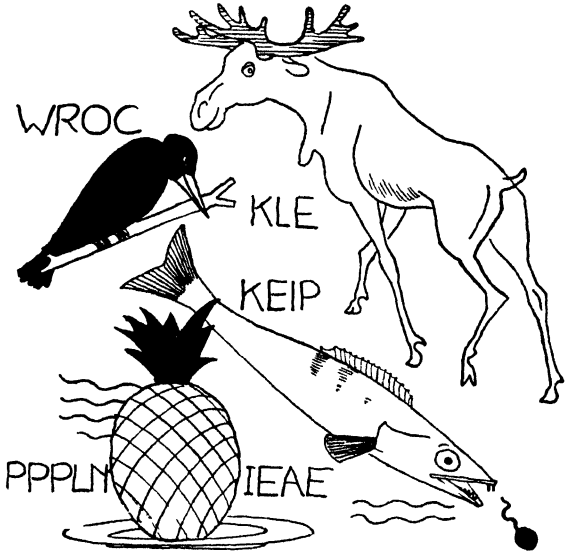
Jean wore pigtails and Peggy's hair was short.

Jim was older than his sister Katherine.

William had played alone for years.

Annie could never agree with anybody.

Who were Mary's brothers and sister ?



59 MIXED WORD PUZZLES

SECTION 1. ACROSTICS

Note :

THE rhyme at the beginning of each Acrostic gives the clue to two Upright words, which are called "*the Uprights.*" Each letter in the Left-Hand Upright is the first letter of a word running across, and each letter in the Right-Hand Upright is the last letter of the corresponding "across" word. These words running across are called "*Lights.*" The clues for these lights are given by number in the remaining rhymes in each Acrostic.

1

Metals two the uprights are,
Second more rich than first by far.

Lights :

1. A cake may have this sweet outside.
2. Steers are chased here far and wide.
3. This precious stone may change its hue.
4. Your very want I offer you.

ANSWER TO 1

I CIN G
R ODE O
O PA L
N EE D

2

Two brothers of an ancient day.
One the other, we are told, did slay.

Lights :

1. A warm refreshing drink is here ;
2. Old Bible King does now appear ;
3. Hard water ? Yes, and slippery too ;
4. Last comes new word or book for you.

3

Two towns of England here there are.
That may help you on so far.
First sounds as if it sets the pace.
Second is a famous race.

Lights :

1. No soft word this you must agree.
2. First woman here you clearly see.
3. One letter more than last will " always " be.
4. A speechless word must now be found.
5. This a reader may expound.

4

Flowers ? Perhaps, or girls may be ;
" Silly roe " with a change you'd see.

Lights :

1. This royal word to " large " might change
   Or " glare," perhaps, if you disarrange.
2. Chinese sash this little word
   Or but the heart of a well-known bird.
3. This one means to mar, 'tis clear.
   Change it round—" so lip " appear.
4. Each and all does this one mean.
   Cut off a letter, 'tis " always " seen.

5

Two games are what you want to find,
Last tests the eye, the first the mind.

Lights :

1. Young beast the first light, probably wild.
2. The usual greeting on our 'phones.
3. A joint between two of your bones.
4. In which you may find many stones.
5. Black marks on the clothes of any child.

6

Two fishes for uprights we need ;
One can be seen to have " owned a weed."
If from the first you take off a letter
It could scarce be said to be " doing better."

Lights :

1. A lofty word is our first light.
2. A word for misprints, that is clear.
3. Third an attack though the heart's all right.
4. One way to go forth stands out here.

Lights :

1. A cake may have this sweet outside.
2. Steers are chased here far and wide.
3. This precious stone may change its hue.
4. Your very want I offer you.

ANSWER TO 1

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R ODE O
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Lights :

1. A lofty word is our first light.
2. A word for misprints, that is clear.
3. Third an attack though the heart's all right.
4. One way to go forth stands out here.

5. An American state for five is seen.
6. Acid sixth with a power most keen.
7. The seventh, if gay, in a Ballad gained fame.
   To find each one is now your aim.

7

Senses five we all should own,
Of which but two we here write down.

1. Spanish river, " a gust " could make.
2. Sacred music we here do take.
3. A church's lofty head here rises.
4. The sum of sums this word comprises.
5. Surpass, here seen, of course is splendid,
   And with these hints our clues are ended.

8

Two common girls' names here we find.
To solve this occupy your mind.

1. " Preserves " may leave your mind in doubt.
   " Sweet and sticky " should help you out.
2. Just that little something more
   Has one letter more than four.
3. A flower ? Certainly I trow.
   Change it ; " rates " can be seen now.
4. " Almost " is our last light here.
   One letter changed gives " once a year."

9

Uprights both the name of one will tell,
In Nursery Rhymes 'tis sure he fell.

1. A kind of dog whose name does rhyme
   With sound just now or any other time.

2. A strange tongue and a foreign one
   Used by an Indian, but not an Englishman.
3. The sister of one who led a crowd of old.
   That's what we are in Bible stories told.
4. Something to lean on, made of wood maybe.
   Look backwards at its heart, " or " you can see.
5. English river, clear and fair,
   Beheaded would be but a tear.
6. To-day to-morrow this will surely be.
   Just think that out and you will see.

10

Both uprights are trees you'll find.
May be swaying in the wind.
First, punishment for naughty boys.
Last sounds like place for summer joys.

1. A shell but not a harmless one.
2. To anger now we come, my son.
3. Run this swiftly to be sure.
4. This pain badly needs a cure.
5. And now my last is rough no doubt.
   See if you can find these out.

11

Each upright is the name of one
Quite the worst under the sun.
Scots boys may know him by " Auld Nick,"
But English boys I'm sure won't stick.

1. " Habit " might not be clear clue,
   But this is done each day by you.
2. A puzzle strange is brought to light.
   " In game " might be—but that's not right.
3. A barrel here is clear to view.
   A Jewish " what " sounds same to you.

4. A British land far over seas.
   Surely you'll get this with ease.
5. A certain one is green no doubt,
   But " cloth " might help to find it out.

12

First upright is a part of you.
Second is a part of that.
Together they a boys' game make.
Kick-off now, and solve it pat.

1. This might hear " tick, tick " inside.
2. Letter of the Grecian tongue.
3. Place where balls should not be wide.
4. Follow up the paths among.

SECTION 2. RIDDLE-MEE-REE

1

My first's in Jam and also Jelly.
My second's in Burns but not in Shelley.
My third in London can be found.
My fourth is not in Underground.
My fifth's in sun but not in moon,
And so's my sixth, you'll see that soon.

My seventh's in scare but not in worry.
My eighth's in ran but not in hurry.
My ninth's in ease but not in hard.
My tenth's in slime but not in lard.
My eleventh's in day but not in week.
My twelfth's in ark, not far to seek.

My whole is the name of a famous man
Who lived long ago, before we began.

2

My first's in lady but not in woman.
My second's in live but not in human.
My third's in story but not in yarn
My fourth's in steading but not in barn.
My fifth's in lemon but not in pear.
My sixth's in smoke but not in air.

Six lines have been used up to describe this quite small one.
Just think out your order ; it's not such a tall one.

3

My first is in James and also in Jean.
My second's in Jack and also Katherine.
My third's in curds but not in whey.
My fourth's in black but not in grey.
My fifth is in Halma and also in Chess.
My sixth is in cupboard but not in press.
My seventh's in January and also in March.
My eighth is in chestnut but not in larch.
My ninth is in apple and also in peach
My last is in earwig but not in leech.

Nursery Rhymes have made me famous.
Now try to find out just what my name is.

4

My first is in Danube but not in Rhine.
My second's in cottage but not in shrine.
My third is in houseboat but not in steamer.
My fourth is in thinker and also in dreamer.
My fifth is in melon and also in bramble.
My sixth is in walker and also in ramble.
My last is in tadpole and also in newt.
My whole simply lives to be tramped underfoot.

5

My first is in cod and also in plaice.
My second's in trout but not in dace.
My third is in turbot but not in whale.
My fourth is in tortoise but not in snail.
My fifth is in lamb but not in dog.
My sixth is in goat and also in frog.
My seventh is in strange and also in queer.
My whole ? Choose the letters, a house will appear.

6

My first is in Carlisle but not in Leeds.
My second's in Ayr and also in Troon.
My third is in Thomson's but not in Reid's.
My fourth is in Jones but not in Boune.
My fifth is in Cheshire but not in Kent.
My sixth is in Warwick but not in York.
My seventh is in torn but not in rent.
My eighth is in rubber and also in cork.
My ninth is in dumpling but not in pie.
My last's in my nose but not in my eye.
My whole make a form of intelligence sound,
Elsewhere in this book they'll be easily found.

7

My first is in Peter and also in Paul.
My second's in paling and also in wall.
My third is in vault and also in jump.
My fourth is in windmill and also in pump.

My fifth is in plate and also in cup.
My sixth is in suck and also in sup.
My seventh is in danger but not in risk.
My eighth is in record and also in disc.

My ninth is in ice-cream and also in brine.
My tenth is in pennon and also in line.
My eleventh is in greedy and also in good.
My whole any child likes to think of as food.

8

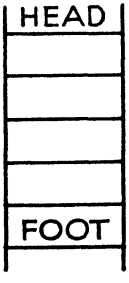
My first is in proper but not in rude.
My second's in uncle and also in aunt.
My third is in zeal but not in good.
My fourth is in denizen but not habitant.
My fifth is in likely but not in maybe.
My sixth is in easy, you can readily see.
My whole is a problem, so it's up to you now
To solve it ; but steady—don't furrow your brow.

SECTION 3. LADDERGRAMS

Note : In this section, change the word at the bottom of each ladder to the word given at the top, in the steps provided, only changing one letter at a time and each time forming an ordinary English word.

E.g.

No. 1



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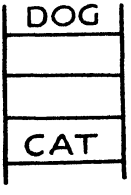


No. 3

HARP
LUTE

No. 4

GOLF
POLO

No. 5

PLUM
PEAR

No. 6

TART
PIES

No 7.

JACK
JILL

No. 8

BRUCE
CLIVE

SECTION 4. WORD-BUILDING

Note : In the following " short stories " certain words have been omitted. Each word is made up of the letters of the preceding " omitted " word plus one letter more. The letters are not necessarily in the same order. The first word in each case is a one letter word.

1

Δ little boy was sitting Δ Δ table taking his Δ Δ Δ. He was placed on a high Δ Δ Δ Δ. The table was set in great Δ Δ Δ Δ Δ and on it were many Δ Δ Δ Δ Δ Δ. But he was sad because outside he saw a poor little boy in Δ Δ Δ Δ Δ Δ Δ.

2

This is the story of Δ curious boy Δ Δ teatime, who sat down to Δ Δ Δ his meal near a Δ Δ Δ Δ. In his hand he held a Δ Δ Δ Δ Δ big Δ Δ Δ Δ Δ Δ which he had found while searching through the Δ Δ Δ Δ Δ Δ Δ at the top of his house.

3

Δ what a remark ! Δ Δ talk such Δ Δ Δ. Make a Δ Δ Δ Δ of inspection round the fish shop and you may get a Δ Δ Δ Δ Δ or a Δ Δ Δ Δ Δ Δ.

SECTION 5. JUMBLED LISTS

1. FRUITS

PEALP		ARAGEMTOPEN	
HPEAC		NGGGAREEE	
MPLU		NSRAII	
EOSRYEBRGO		ABWRTSRYRE	
PPPLNIEAE		EGARP	
SNOMAD		PRASYRERB	
REAP		TNRAURC	
YRNCBRRAE		GFI	
LSEO		HAURBRB	
GNORAE		URNEP	

2. BIRDS

OKOCUC		OOCT	
KCUD		NERW	
NHE		KBBALDIRC	
ARRONKECC		AEELG	
WPARSOR		NBROI	
FWTIS		NWGPAIL	
EMPAGI		HFCIN	
RHONE		WROC	
KARED		SGOOE	
EPTWIE		VDOE	
LOWWSAL		OKRO	
RNTE		SRBLAASOT	
LSUGEAL		PSNEI	

3. FISH

DCO		NYUNT	
LEOS		KHODACD	
RHNIERG		TWGIIHN	
CLAPIE		ACBR	
LARKCEME		AHKRS	
TUTOR		EDSRANI	
LAWHE		EFDULRON	
KEIP		BTUTOR	
MSLNOA		ATHUBLI	
HERPC		AIHST	
LEE		EDCA	

4. ANIMALS

ACT		ULEM	
OIEPPUCNR		KLE	
PENALHET		REEEIDRN	
SITRGES		LEMCA	
NOLI		PSEEH	
YEMKNO		LUBL	
LLOGRIA		RBZEA	
SHORE		TPSAHIMOOPPU	
FCLA		LWFO	
RATBIB		NEHAY	
OOSRNHICER		OSOEM	
YEKNOD		ABBNOO	

SECTION 6. MISSING LETTERS

1. COUNTRIES

S–O– –AN–		–U– –IA	
– –AN–E		–A–E–	
–O–WA–		S–E–E–	
–P–I–		–O–T– –AL	
–N–L–N–		S–I– –ER–A–D	
I–A–Y		–EN– –R–	
–ER–A–Y		– –LL–N–	
–REL– –D		V– –T–RI–	
O –T–R–O		–UR–E–	
–AT–L		–EL–IU–	

2. ARTICLES OF CLOTHING

–IE–		–R–S–	
S–O–		P–L–O– –R	
–AC–F–		O–E–C–A–	
–LO– –E		–KI– –	
–L–S–O–R–		H– –	
S–C–S		–E–E–	
T–O– –E–S		–A–E–P–O–F	
S–OC–I– –S		–L–V–	
–R–C–C–A–		–A–S–C–A–	
–U–PE–		C–S–U–E	
–C–R–		–L– –ER	
C–R–I–A–		–Y–A–A–	

3. HOUSEHOLD ARTICLES

–O–ER		–A– –ET
C–U–H		–T–I–
–A–T–L–I–C–		–R–C–A–R
–AR– –O–E		S– –EB–A–D
C–E–T–R–I–L–		T– –GS
–O–A		C– –IR
S–U–T–F		–A–LE
–L–C–		T–B– –C–O–H
–A–F		CA–I–ET
–I–FL–S–		C– –H–O–
P– –TU–E		–AL– –T–N–

4. FLOWERS

–S–I–		T– –I–
–RO–U–		S–O–D–O–
–AN– –		–W–E–P–A
–A–S–		A–E–O–E
–I–L–T		–A–G–E–I–E
–W–ET–IL–I– –		–O–Y–N–HU–
B– –T– –CU–		–RI–RO– –
–LA–IO–A		H– –CI– –H
–A–I–O–D		D– –O–I–
D–H–I–		–A–CI– –U–
–H– –SA–T–E–U–		–OR–E– –E–OT
–A–NA–IO–		–O– –Y

SECTION 7. ANAGRAMS

Anagrams.	*Solutions.*
GLARE	
ANGER	
SENOR	
VETOED	
SIGNET	
DIETS	
DRAPES	
THREAT	
DASHED	
STINTED	
CLAMBERS	
SECRET	
HOT RUG	
STARE	
RECLAIM	
STEALS	
EASTERN	
LUCRE	
LAMPS	
I ROAM	
BRACE	
SMILED	
NO DRUG	
SNICKED	
SCEPTRE	

Note : As an aid to you, clues are provided on this page.

Clues and Anagrams	*Solutions.*
Clue : A British possession. *Anag :* I CASH AT FOUR.	
Clue : You may find it in the garden. *Anag :* MUSTY MARCH HEN.	
Clue : A complaint. *Anag :* TAM HAS.	
Clue : You will probably find it in the dining room. *Anag :* A NICE TEMPLE.	
Clue : An animal. *Anag :* ONE PETAL	
Clue : "Over the air." *Anag :* SEE SWIRL.	
Clue : Light. *Anag :* I GET IN.	
Clue : Country. *Anag :* AN IDLER	
Clue : Some wind. *Anag :* TUG HARD	
Clue : Demands an answer. *Anag :* ONE QUITS.	
Clue : They are. *Anag :* MOON STARERS.	

SECTION 8. WORD SQUARES

Note : No. 1 across is the same as No. 1 down; No. 2 across the same as No. 2 down, and so on.

1.

1. A certain shape.
2. An ornament.
3. Snakes.
4. Unless.

	1	2	3	4
1	O	V	A	L
2	V	A	S	E
3	A	S	P	S
4	L	E	S	T

2.

1. English river.
2. Animal.
3. Girl's name.
4. At hand.

	1	2	3	4
1				
2				
3				
4				

3.

1. Part of the body.
2. The opposite of difficulty.
3. Enquires.
4. Writing table.

	1	2	3	4
1				
2				
3				
4				

4.

1. Flower.
2. Gem.
3. Canvas sheet.
4. Girl's name.

	1	2	3	4
1				
2				
3				
4				

5.

1. Heap.
2. Male name.
3. Battle of the Great War.
4. Irish.

	1	2	3	4
1				
2				
3				
4				

6.

1. A number.
2. Image.
3. Oaths.
4. Otherwise.

	1	2	3	4
1				
2				
3				
4				

7.

1. A miserable house.
2. A narrow road.
3. One.
4. Measure.

	1	2	3	4
1				
2				
3				
4				

8.

1. Wander.
2. Sign.
3. Sell.
4. Concludes.

	1	2	3	4
1				
2				
3				
4				

9.

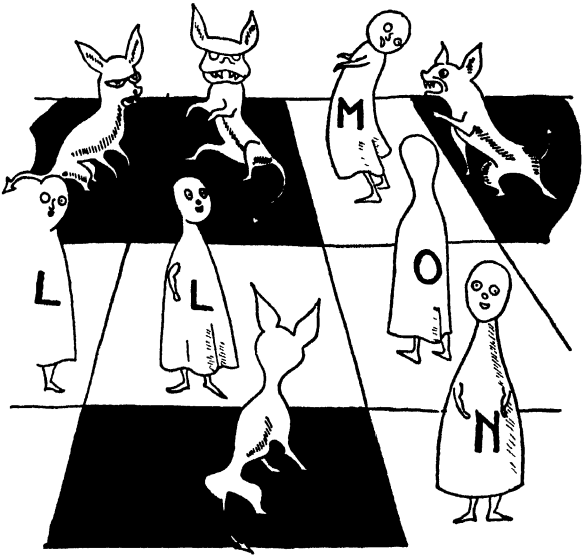
1. Travel on horseback.
2. Event.
3. Think.
4. Girl's name.

	1	2	3	4
1				
2				
3				
4				

10.

1. One of the condiments.
2. In the distance.
3. Fancy fabric.
4. Ash, for example.

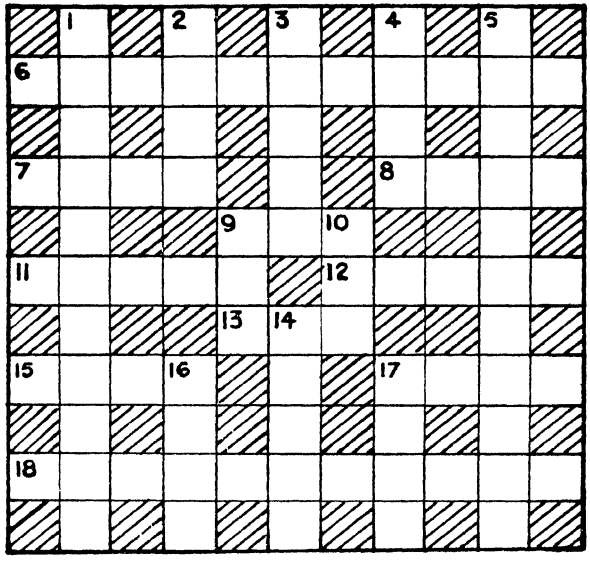
	1	2	3	4
1				
2				
3				
4				



60

CROSSWORDS

1



Clues to Number 1

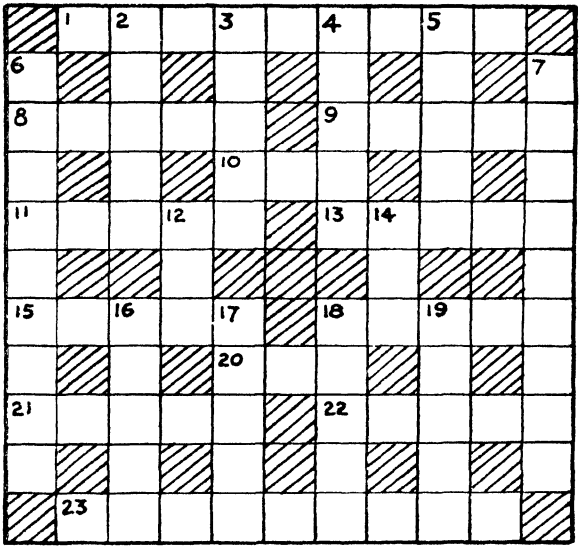
Across.

6. Ruin.
7. Knock-out.
8. Mature.
9. An article.
11. Just a bit.
12. A " dead " language.
13. Everyone.
15. Enquires.
17. A lord.
18. Echo.

Down.

1. The place where " Big Ben " is.
2. A famous school.
3. Chew.
4. " Arts " (anagram).
5. Flattering remarks.
9. A meal.
10. A distance.
14. Your arms and legs.
16. Scottish river.
17. Another bit.

2



Clues to Number 2

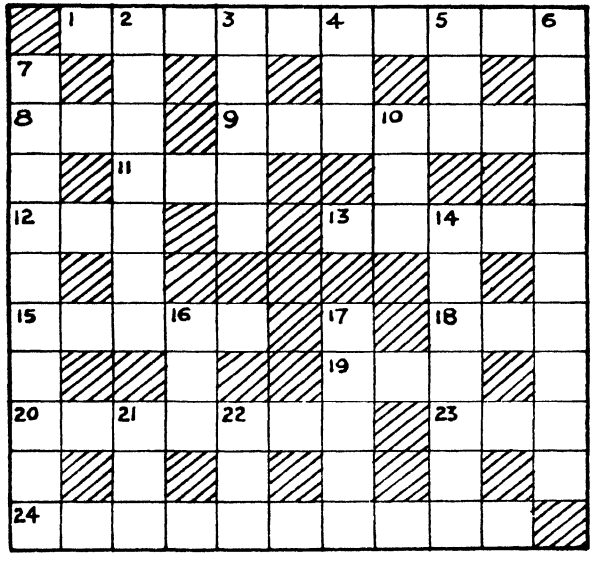
Across.

1. Article of male attire.
8. Had.
9. A certain musician.
10. The first woman.
11. Quantities of medicine.
13. Rushes.
15. Goes about from place to place.
18. Warts (anagram).
20. Deed.
21. North American Indians regard it as the protector of their tribe.
22. Flower.
23. A meal.

Down.

2. Girl's name.
3. Pick two before you play football.
4. Prank.
5. Fruit.
6. A famous English novelist.
7. A kind of puzzle.
12. English river.
14. Consume.
16. Anybody over the age of 21 is entitled to this name.
17. Robert Louis Stevenson stayed here.
18. Rod.
19. These are made from the letters of "22 across."

3



Clues to Number 3

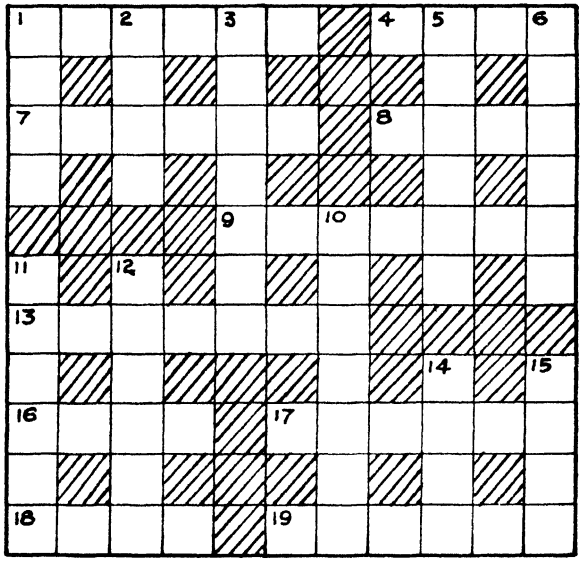
Across.

1. A well-known Nursery character.
8. Bird.
9. Get ready.
11. An insect.
12. A weapon.
13. An animal.
15. Intervals from work.
18. A conjunction.
19. A contraction common with ministers.
20. Mother may use this when washing clothes.
23. A Biblical priest.
24. A novel by Sir Walter Scott.

Down.

2. Din, Lass (anagram).
3. "He gathereth the waters of the sea together as an heap; he layeth up the —— in storehouses." (Psalm 33).
4. Regret.
5. Meadow.
6. A great port of Egypt.
7. A famous British fishing ground (2 words).
10. A very popular dish for dinner.
14. Most courageous.
16. Also.
17. "Well done"!
21. People.
22. Nothing!

4



Clues to Number 4

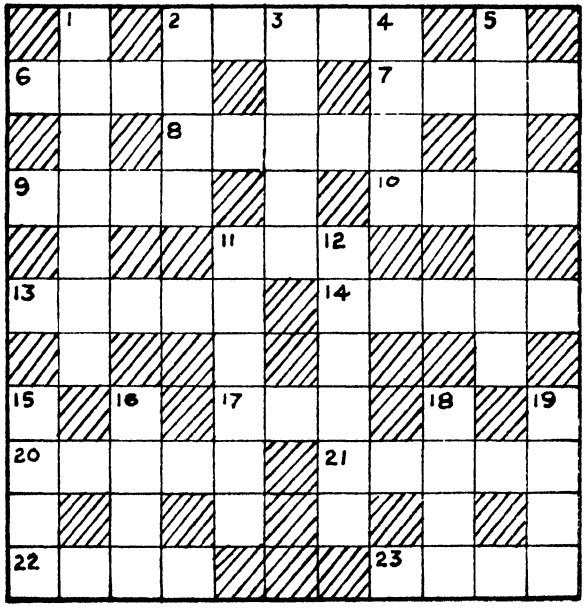
Across.

1. A girl's ornament.
4. The place where Sir Sidney Smith held up Napoleon.
7. Wish.
8. A puff of wind.
9. Famous football team.
13. Rags.
16 Always.
17. A note, perhaps.
18. Duty.
19. A small river.

Down.

1. Ordered—but it sounds wicked
2 Yorkshire river.
3 Ben Gunn's boat.
5 A vessel mentioned in the Bible makes this voyage when I get into it.
6. Some runs into the bargain at Cricket
10. Anything but the most difficult.
11. Testfr (anagram)
12. A European capital
14 A swelling in the eyelid.
15. Stuff.

5



Clues to Number 5

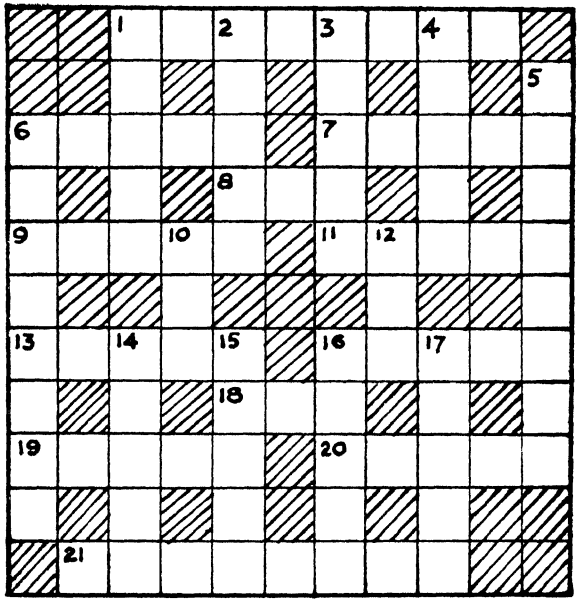
Across

2. A colour.
6. How boys and girls who "play the game" do play.
7. You have two.
8. Fish—but not a fish.
9. Flower.
10. There are several examples of this in your schoolroom.
11. Lair
13. A small boat.
14 Rage.
17. Much the same as "14 across"
20. Catapult.
21. Sightless.
22. A name for Ireland.
23. Just in this place.

Down.

1. Suitable word to describe London or Edinburgh.
2. English poet.
3. A bird.
4. Lack.
5. Take nothing away from a Shakespearean magician and the rest means to do well.
11. Plan
12. A battle of the Civil War.
15. Island.
16. A strange bird of New Zealand.
18. The number of lives a cat is supposed to have.
19. Unoccupied.

6



Clues to Number 6

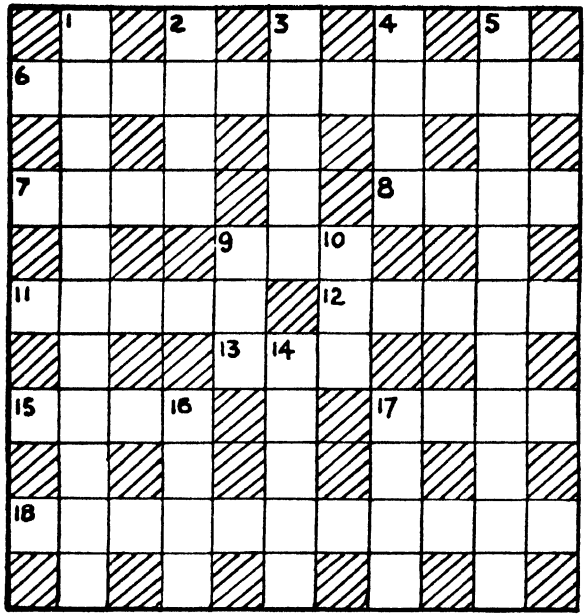
Across.

1. A popular boys' game.
6. Rough
7. Heart (anagram).
8. One of a pair.
9. A snake.
11. Rate.
13. Members of the cat family.
16. Examinations.
18. The last one lasted from 1914–1918.
19. Depôt.
20. Girl's name.
21. This comes but once a year.

Down.

1. Certainly a thing is no longer lost once it has been this.
2. Hold out.
3. These people live in South Africa.
4. Regal (anagram).
5. This part of Africa was called after a famous man.
6. At "1 across" you need four of this.
10. Period of time.
12. The author of *Tales of Horror and Mystery*.
14. A native of New Zealand.
15. Not at all sour.
16. Step.
17. Polished.

7



Clues to Number 7

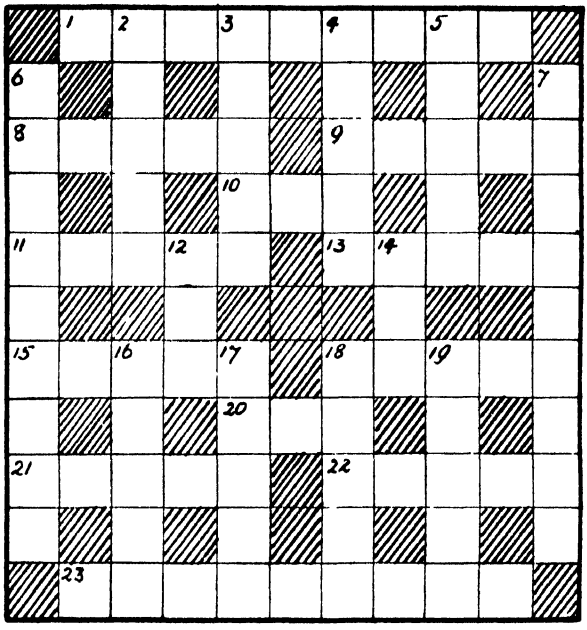
Across

6. A popular children's game.
7. A bit of wood that means to box.
8. Situation
9. Part of a circle.
11. Male name
12. Due.
13. Finish.
15. Walk lamely.
17. What the boy who fishes hopes to get first of all
18. No doubt this is an English exercise at school.

Down.

1. A well-known Nursery character.
2. "Mr." in Germany.
3. Come in!
4. Works with.
5. The place you are going to
9. Part of the verb "to be."
10. This fish looks as if you had to pay for it whenever you get it.
14. Senor (anagram).
16. The sort of thing through which smoke or water may come.
17. English town to which some children go each evening.

8



Clues to Number 8

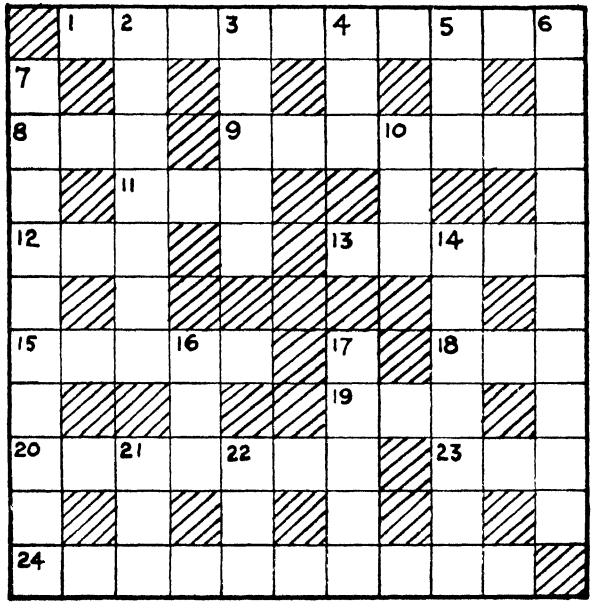
Across.

1. Famous University.
8. Shelf.
9. Call forth.
10. Ocean.
11. Regions.
13. A mixture of snow and rain.
15. Sham.
18. A salute of guns.
20. Set down.
21. Treaty.
22. Author of *The Cloister and the Hearth.*
23. Animals.

Down.

2. A Shakespearean forest.
3. Wish happiness to.
4. Thoughts.
5. According to the proverb this is a good fit.
6. A famous English queen.
7. A famous musical composer
12. Bird.
14. Field.
16. Food for invalids.
17. For the sake of our health, part of our life must be spent in this.
18. Biblical country.
19. STALE (anagram).

9



Clues to Number 9

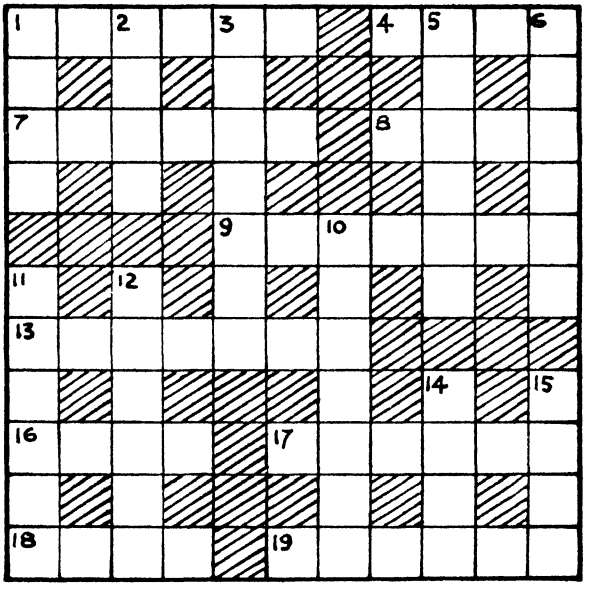
Across.

1. This may summon us to a meal.
8. A mischievous little fairy.
9. An Indian wind.
11. A deer.
12. You will find this on a penny.
13. Hinder.
15. To Air (anagram).
18. An animal.
19. A little sleep.
20. A part of the day.
23. A little blow.
24. Primary.

Down.

2. A name for the mark Robinson Crusoe found on the island.
3. Called.
4. Hurry.
5. In Arithmetic this is nothing but they say it's good to drink.
6. Kindness
7. An English lake.
10. Behold.
14. He possibly lives near the Hudson Bay.
16. Hotel.
17. A bar of gold, perhaps.
21. Before.
22. Rage.

10



Clues to Number 10

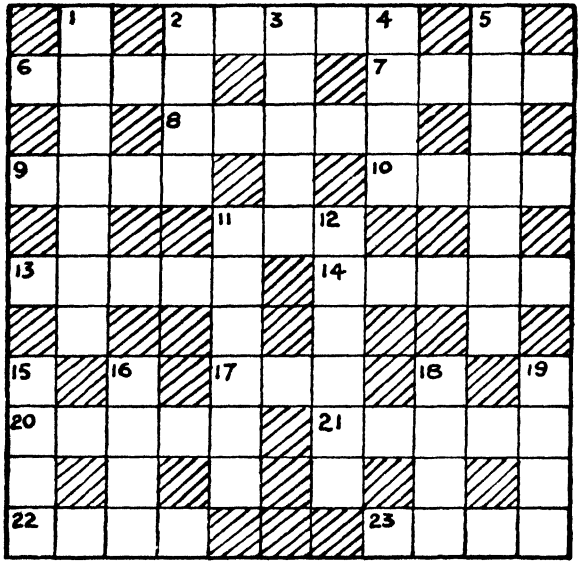
Across.

1. Short, quick race.
4. A metal.
7. A place where birds are kept.
8. A horse soldier has one on each foot.
9. A European country.
13. Mob Loss (anagram).
16. Pains and aches.
17. Smart.
18. An Australian lake.
19. Boy's name.

Down.

1. Pretence or bogus.
2. This usually falls in April.
3. They paid us a visit in 1066 and remained for quite a time.
5. Imperfect.
6. Grain
10. A Swiss tunnel.
11. Force or compel.
12. A tree.
14. Always.
15. If you cut this bird's head off it will make a row.

11



Clues to Number 11

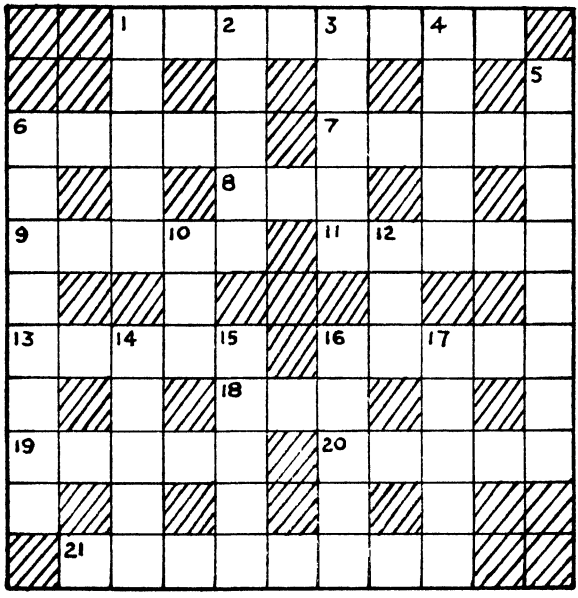
Across.

2. A man-eating fish.
6. Girl's name.
7. A metal.
8. A circus fool.
9. Scottish fishing town.
10. A very young moth.
11. Colour.
13. One of the fairy folk.
14. A Prussian soldier.
17 Bird.
20. A weapon.
21. Down.
22. Russian mountains or river.
23. Snare.

Down

1. One of the U.S A. looks as if it was in a famous goddess.
2. Bag
3. Solitary.
4. Sovereign.
5. Well-liked by many.
11. A "sound" account of how you are doing at school.
12. A town of the Black Country.
15. Early Biblical character.
16. Girl's name or river of Asia.
18. German river.
19. Some children's outing, perhaps.

12



Clues to Number 12

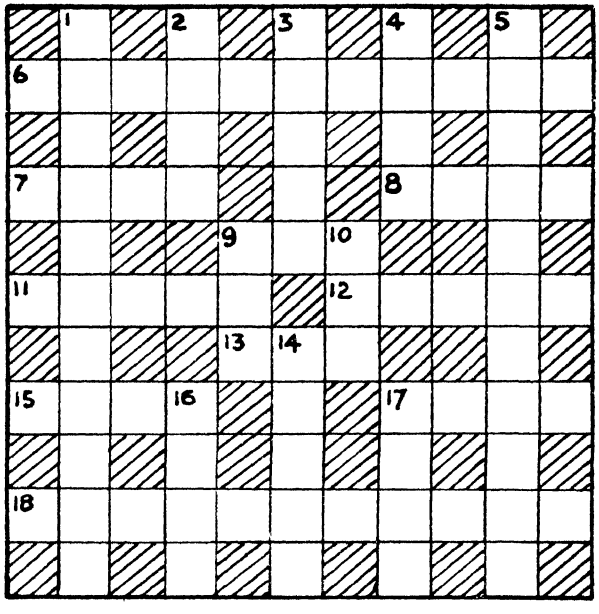
Across.

1. A tree.
6. There was supposed to be one that laid golden eggs.
7. Higher.
8. Girl's name.
9. A material.
11. They had many fierce fights with Alfred the Great.
13. Images.
16. Harbour.
18. A hint sounds like a letter of the Alphabet.
19. Girl's name.
20. Birds which some boys think are great jokes.
21. Peel Oven (anagram).

Down.

1. A dinner table requisite.
2. Lancf (anagram).
3. Hillock.
4. This English town seems to tell you to keep on tearing.
5. Gifts.
6. The man who went to an island of very small people and then to one with very huge people.
10. Fish
12. Girl's name.
14. Vegetable.
15. Frighten.
16. A common greeting.
17. Edge.

13. GEOGRAPHY



Clues to Number 13

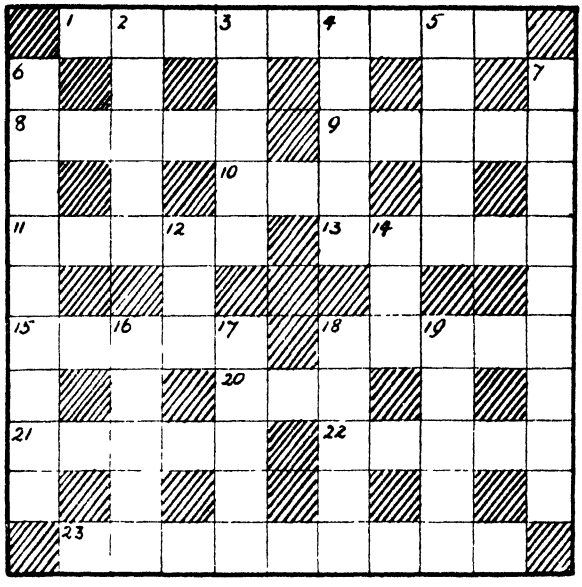
Across.

6. A district of Europe.
7. A product of The Rand.
8. A U.S.A. river.
9. A compass point.
11. Biblical mountain.
12. Port on the river Forth.
13. There would be no use in Yorkshire producing woollens if people did not this them.
15. One of the East Indies.
17. French town.
18. Town of Gloucestershire.

Down.

1. Iraq.
2. African lake.
3. Ayrshire town.
4. A tropical product.
5. A European waterway (2 words).
9. A motion of the tide.
10. English Cathedral.
14. Town of New York State.
16. British possession.
17. Cape.

14. RELIGIOUS KNOWLEDGE



Clues to Number 14

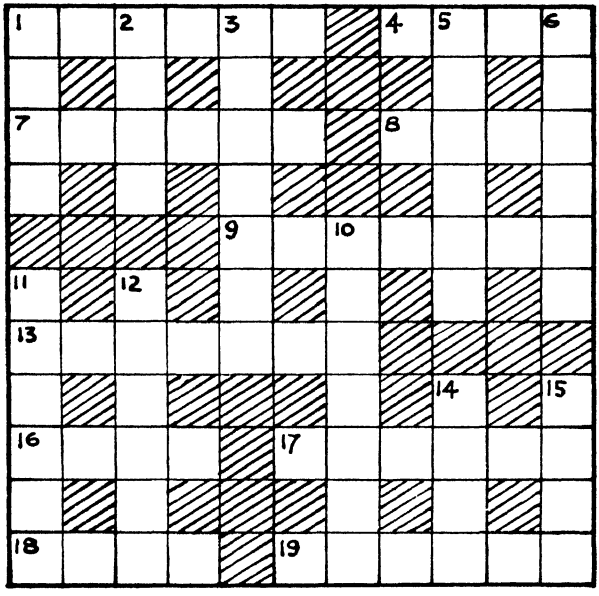
Across

1. The man who had his blindness cured by Jesus.
8. Elijah.
9. Paul visited this town on his journey to Rome.
10. See "15 across."
11. "What are —— that are arrayed in white robes, and whence came they?"
13. Damascus was its capital.
15. "And the evening and the morning were "10 across" —— day.
18. Rebekah's brother.
20. Bird.
21. The goddess of the Ephesians.
22. A Biblical length of about eighteen inches.
23. The most famous town in the Bible.

Down.

2. "——, shine, for thy light is come."
3. "O —— and see."
4. The son of Amram and Jochebed
5. "Then Herod was exceeding wroth and slew all the children from two years old and ——."
6. A blessing.
7. As Jesus was both spiritual and human he is said to have been this.
12. A title.
14. Yes.
16. Idol
17. Hated (anagram).
18. Cruel (anagram).
19. The Book.

15. HISTORY



Clues to Number 15

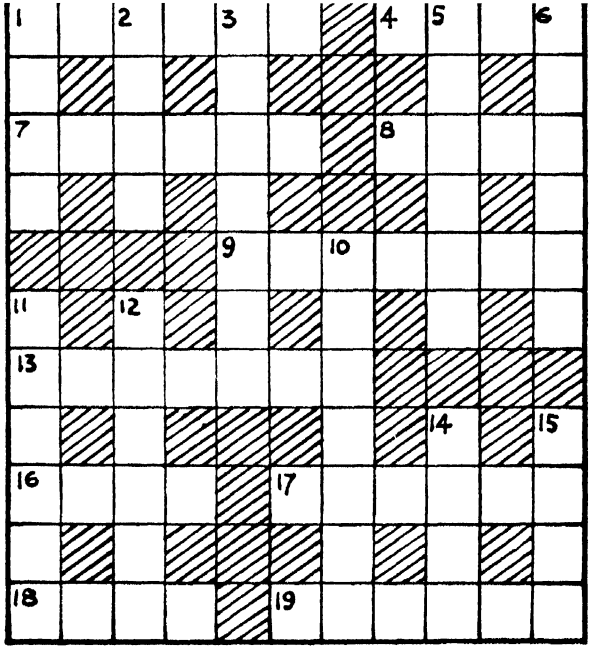
Across.

1. One of a tribe who attacked Spain in ancient days.
4. A bitter fight.
7. The this of Thomas Becket caused much ill-feeling.
8. A Welshman famous in the social history of the 19th century.
9. Napoleon tried to starve Britain by preventing her from getting these.
13. A former money payment instead of giving military service.
16. Instruments of war in the old days.
17. A notorious Hun.
18. The Indies Columbus set out for.
19. Former invaders of Britain.

Down.

1. This ridge was a scene of heavy fighting in the Great War.
2. A mutiny here caused much worry at the end of the 18th century.
3. Who gained its independence in 1783?
5. A King of England.
6. The nationality of the people against whom Alfred the Great fought.
10. The scene of fighting in England in both the Fifteen and Forty-five Rebellions.
11. The scene of a victory of General Wellesley in India in 1803.
12. Rulers perhaps.
14. A proposed law.
15. Campaigns.

16. FRENCH. (The answers to all clues are in French.)



Clues to Number 16

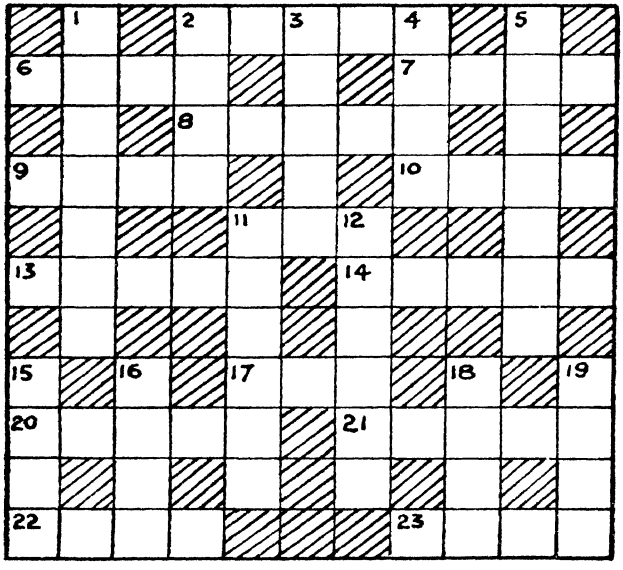
Across.

1. Luck.
4. Ready.
7. Spindle.
8. To speak.
9. Place.
13. Lack.
16. Dwarf.
17. Grasshopper.
18. To Laugh.
19. A man of rank.

Down.

1. Restaurant.
2. Ease.
3. Castle
5. Reason.
6. Thirty.
10. Last.
11. To bring.
12. Whole.
14. Hand
15 Father.

17. LATIN. (The answers to all clues are in Latin.)



Clues to Number 17

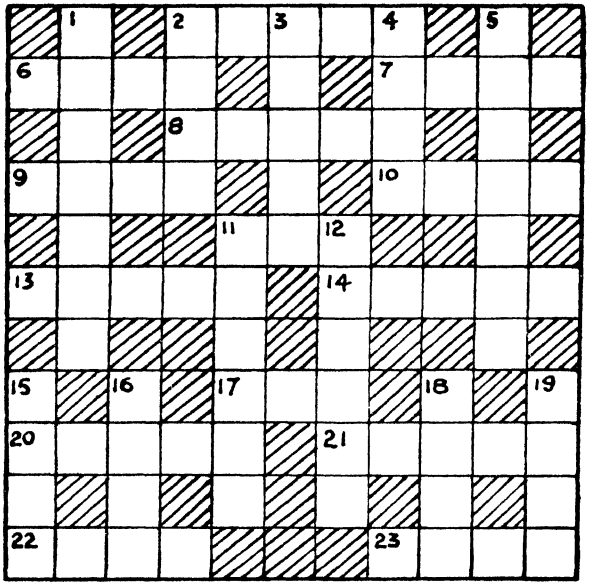
Across.

2. Sister.
6. After.
7. Work.
8. He went out.
9. Let it be done!
10. Field.
11. May you go!
13. Ground.
14. Also.
17. Country.
20. The Aequians.
21. Shade.
22. Love.
23. At home

Down.

1. Master.
2. Let it stand!
3. Ruin.
4. Wheel.
5. You overcome.
11. I am hungry.
12. A Sense.
15. Wool.
16. From a horse
18. I am going away
19. I have washed.

18. ONE SUMMER DAY



Clues to Number 18

One day after our " 7 across " was over, teacher said that as our work for the session was done, we would spend the next day in a nearby " 2 across " and have a " 12 down."

Our spirits " 1 down " next day when the " 18 down " " 2 down " in the early morning, but it cleared before the time for starting and the " 17 across " shone brightly.

In one of the " 5 down " we had an " 8 across " tablecloth on which we were going to spread our food. I decided to " 10 across " a very special " 15 down " which mother baked.

Of course we ran races and the excitement was " 13 across " as the runners neared the tape. The " 19 down " was very great and soon some were swaying up and down on an " 11 down " balanced on a tree stump.

Then came the time for a meal. We lit a fire to " 9 across " the kettle, but Molly let the kettle fall and that made a " 4 down " in the side. As the water leaked through we were all very " 14 across " because that meant no tea. We therefore had to content ourselves with water from the river, but one " 11 across " was enough for me

In the afternoon we walked through the " 16 down " and the

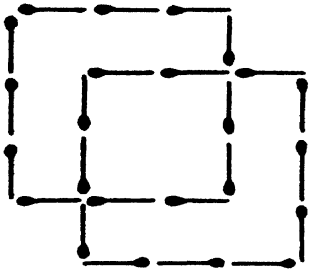
" 20 across " of the wild flowers was very pleasant. I tormented Joan by telling her that a funny looking knot on a tree was the very " 21 across " of her face, but she only laughed. The one real accident was when Jean was bitten by a " 23 across."

All too soon teacher called, " Time to go home, children. Come and " 22 across " up. I could not believe it but I looked at my watch and it was " 6 across." Truly an enjoyable day. There was no time for boredom, or, as some call it " 3 down."

SOLUTIONS

CHAPTER 46

1



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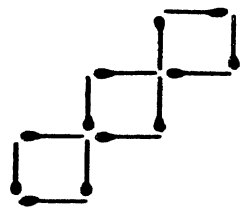

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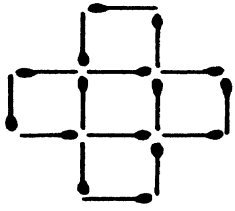

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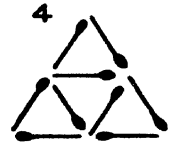
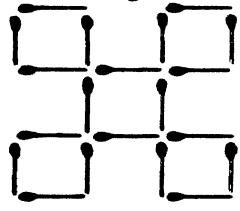


5

6



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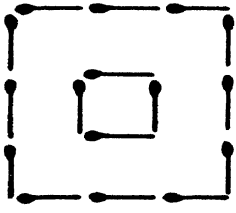

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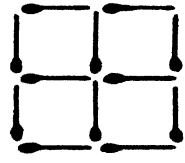
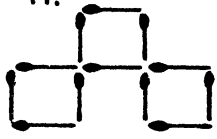


9.

The required eight squares are shaded in.

10.

11.



(12) Here is one solution :—

12.

5-2, 7-10, 3-8, 1-4, 9-6.

13.

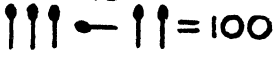
14.

15.

16.

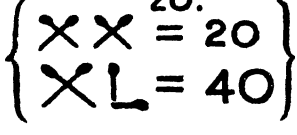
17.

18.



19.

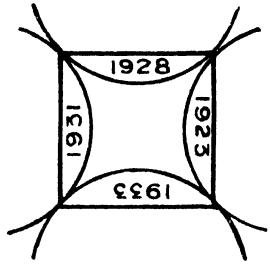
20.



48

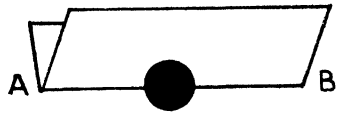
PROBLEM 1

Place the coins on the table "Tails" up. Now arrange them thus:



PROBLEM 3

Fold your paper exactly through the middle of the hole. Place the penny in the fold and over the hole. Now ease up the ends of the paper A and B and the penny will slip through.



PROBLEM 5

Place coins 1 and 5 on top of 3.

PROBLEM 7

If the tablecloth is smooth it will not be very difficult. Scratch the cloth with your finger nail and the sixpence will either come towards you or slide out the other side.

PROBLEM 11

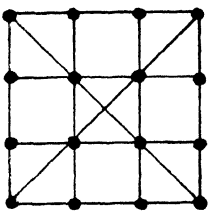
Move 3 on top of 4, 6 on top of 7, 9 on top of 10, and 12 on top of 1.

PROBLEM 12

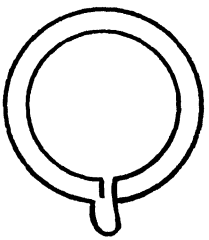
Place one flat on the table. Place two flat on opposite

halves of the first one but not touching. Balance the remaining two vertically on the middle of the first one. All can now be made to touch one another.

PROBLEM 13



PROBLEM 14



53

1. THE SQUARE OF NUMBERS

6	7	2
1	5	9
8	3	4

2. A BIGGER SQUARE OF NUMBERS

13	12	8	1
2	7	11	14
3	6	10	15
16	9	5	4

3. SOMETHING ELSE IN SQUARES

The scheme to follow is to make the number in the central square one-third of your original total and to make the four corner numbers together total $\frac{4}{3}$ of your original total. Sometimes you can complete the square if you use the same number twice, but I don't think this is a very satisfactory solution, do you ?

Try it again till you get it out with all nine numbers different.

I am presenting here also a solution using one "minus" number.

9	14	1
5	8	11
10	2	12

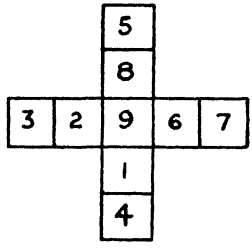
One solution of No. 3.

1	21	5
6	9	12
20	-3	10

Another solution of No. 3.

4. THE CROSS OF NUMBERS

One solution :—



10. A LITTLE DIVISION

The result was 123456789, wasn't it ?

11. THIRTY-SEVEN

111, 222, 333, 444, 555, 666, 777, 888, 999.

W

12. HUNDREDS

One possible arrangement of the numbers is 57 + 32 = 89 to which add 1, 4, 6. But there are several more ways you may find. You can multiply or divide, add or subtract.

CHAPTER 58

1. FIRST AND LAST

B arrived first and A last.

2. FARMER JONES

£1 18s. 11½d.

3. A QUESTION OF LENGTH

The second is longer by 3 yards.

4. IN TIME FOR SCHOOL

280 yards a minute.

5. BOOK VALUES

£27 4s.

6. CAR, AEROPLANE AND TRAIN

10 hours, 16 minutes, 20 seconds.

7. THE GRAMOPHONE AND RECORDS

£6 6s. 8d.

8. THE PLOUGHMAN

(*a*) 216. (*b*) $22\frac{1}{11}$ miles.

9. THE OFFICE BOY'S SALARY

£50 14s.

10. GAINING TIME

At 9 p.m. on Friday.

11. SAVINGS

£52.

12. THE NEWSBOY

2/–.

13. THE LENGTH OF THE BRIDGE

760 yards.

14. SHARES OF THE LEGACY

£700.

15. CAREFUL, NOW!

$\frac{7}{48}$.

16. CAREFUL, AGAIN!

$\frac{4}{9}$.

17. THE INCOMPLETE ACCOUNT

	£	s.	d.
18 yds at $9\frac{1}{2}$d. per yd.		14	3
19 yds at 3/5 per yd.	3	4	11
16 yds at 1/$6\frac{1}{2}$ per yd.	1	4	8
5 yds at 3/3 per yd.		16	3
	£6	0	1

18. THE RACE

(*a*) 440 yards. (*b*) 3 minutes.

19. A PRESENT TO THE POOR

(*a*) 16 people; (*b*) 60 tons of coal.

20. TIME

$20\frac{5}{11}$ m.p.h.

21. WRONG NUMBER

In column 2, 12 should be 21.

22. PICNIC EXPENSES

79.

23. THE DINNER PARTY

7 diners.

24. HANDICAPPING

$197\frac{1}{2}$ yards.

25. CORRECT SHARES

£21 13s. 4d. to C.
£31 13s. 4d. to B.
£51 13s. 4d. to A.

26. OVERTIME

8 hours.

27. THE CORRECT DISTANCE

12 miles.

28. THE ORIGINAL INCOME

£100.

29. BUYING AND SELLING

£663 6s. 9d.

30. A FAMILY AFFAIR

Jim, William, Katherine.

CHAPTER 59

SECTION 1

2

C OCO A
A HA B
I C E
N OVE L

3

L OU D
E V E
E VE R
D UM B
S TOR Y

4

R FGA L
O B I
S POI L
E VER Y

5

C U B
H ELL O
E LBO W
S OI L
S TAIN S

6

H IG H
E RRAT A
R AI D
R OA D
I DAH O
N ITRI C
G OSHAW K

7

T AGU S
A NTHE M
S PIR E
T OTA L
E XCE L

8

J A M
E XTR A
A STE R
N FARL Y

9

H OUN D
U RD U
M IRIA M
P RO P
T REN T
Y ESTERDA Y

10

B OM B
I R E
R AC E
C OLI C
H ARS H

11

D RES S
E NIGM A
V A T
I NDI A
L AW N

12

F O B
O MFG A
O VA L
T RAI L

SECTION 2

1

Julius Cæsar.

2

Little.

3

Jack Horner.

4

Doormat.

5

Cottage.

6

Crosswords.

7

Plum Pudding.

8

Puzzle.

SECTION 3

1

foot, food, fold, hold, held, head.

2

cat, cot, cog, dog.

3

lute, late, hate, hare, harp.

4

polo, solo, sold, gold, golf.

5

pear, sear, seam, slam, slum, plum.

6

pies, pins, tins, tans, tars, tart.

7

Jill, pill, pile, pale, pace, pack, Jack.

8

Clive, clove, glove, grove, grave, grace, brace, Bruce.

SECTION 4

1

a, at, tea, seat, state, treats, tatters.

2

a, at, eat, gate, great, grater, garrets.

3

o, to, rot, tour, trout, turbot.

SECTION 5

1. FRUITS

Apple, peach, plum, gooseberry, pineapple, damson, pear, cranberry, sloe, orange, pomegranate, greengage, raisin, strawberry, grape, raspberry, currant, fig, rhubarb, prune.

2. BIRDS

Cuckoo, duck, hen, corncrake, sparrow, swift, magpie, heron, drake, peewit, swallow, tern, seagull, coot, wren, blackbird, eagle, robin, lapwing, finch, crow, goose, dove, rook, albatross, snipe.

3. FISH

Cod, sole, herring, plaice, mackerel, trout, whale, pike, salmon, perch, eel, tunny, haddock, whiting, crab, shark, sardine, flounder, turbot, halibut, saith, dace.

4. ANIMALS

Cat, porcupine, elephant, tigress, lion, monkey, gorilla, horse, calf, rabbit, rhinoceros, donkey, mule, elk, reindeer, camel, sheep, bull, zebra, hippopotamus, wolf, hyena, moose, baboon.

SECTION 6

1. COUNTRIES

Scotland, France, Norway, Spain, England, Italy, Germany, Ireland, Ontario, Natal, Russia, Wales, Sweden, Portugal, Switzerland, Denmark, Holland, Victoria, Turkey, Belgium.

2. ARTICLES OF CLOTHING

Ties, shoe, jacket, blouse, plus-fours, socks, trousers, stockings, frockcoat, jumper, scarf, cardigan, dress,

pullover, overcoat, skirt, hat, beret, waterproof, glove, waistcoat, costume, blazer, pyjamas.

3. HOUSEHOLD ARTICLES

Poker, couch, mantelpiece, wardrobe, chesterfield, sofa, scuttle, clock, vase, wireless, picture, carpet, stair, armchair, sideboard, tongs, chair, table, tablecloth, cabinet, cushion, hallstand.

4. FLOWERS

Aster, crocus, pansy, daisy, violet, sweet William, buttercup, gladiola, marigold, dahlia, chrysanthemum, carnation, tulip, snowdrop, sweet pea, anemone, marguerite, polyanthus, primrose, hyacinth, daffodil, narcissus, forget-me-not, poppy.

SECTION 7

Large or regal; range; snore or Norse; devote; tinges; tides or edits; spared or spread; hatter; shaded; dentist; scramble; erects; trough; aster or rates or tears or tares; miracle; tassel; earnest; cruel or ulcer; psalm or palms; Maori; caber; misled; ground; Dickens; respect or spectre.

South Africa; chrysanthemum; asthma; mantelpiece; antelope; wireless; ignite; Ireland; draught; question; astronomers.

SECTION 8

2	3	4
AVON	HEAD	ROSE
VOLE	EASE	OPAL
OLGA	ASKS	SAIL
NEAR	DESK	ELLA

5

PILE
IVOR
LOOS
ERSE

6

FIVE
IDOL
VOWS
ELSE

7

SLUM
LANE
UNIT
METE

8

ROVE
OMEN
VEND
ENDS

9

RIDE
ITEM
DEEM
EMMA

10

SALT
AFAR
LACE
TREE

CHAPTER 60

1

Across : 6 destruction ; 7 stun ; 8 ripe ; 9 the ; 11 piece ; 12 Latin ; 13 all ; 15 asks ; 17 peer ; 18 reverberate.

Down : 1 Westminster ; 2 Eton ; 3 munch ; 4 star ; 5 compliments ; 9 tea ; 10 ell ; 14 limbs ; 16 Spey ; 17 part.

2

Across : 1 waistcoat ; 8 owned ; 9 piper ; 10 Eve ; 11 doses ; 13 reeds ; 15 moves ; 18 straw ; 20 act ; 21 totem ; 22 aster ; 23 Breakfast.

Down : 2 Agnes ; 3 sides ; 4 caper ; 5 apple ; 6 Goldsmith ; 7 Crossword ; 12 Exe ; 14 eat ; 16 voter ; 17 Samoa ; 18 staff ; 19 rates.

3

Across : 1 Cinderella ; 8 owl ; 9 prepare ; 11 ant ; 12 gun ; 13 zebra ; 15 rests ; 18 and ; 19 Rev. ; 20 ammonia ; 23 Eli ; 24 Kenilworth.

Down : 2 islands ; 3 depths ; 4 rue ; 5 lea ; 6 Alexandria ; 7 Dogger Bank ; 10 pie ; 14 bravest ; 16 too ; 17 Bravo ; 21 men ; 22 nil.

4

Across : 1 brooch ; 4 Acre ; 7 desire ; 8 gust ; 9 Chelsea ; 13 tatters ; 16 ever ; 17 letter ; 18 task ; 19 stream.

Down : 1 bade ; 2 Ouse ; 3 coracle ; 5 cruise ; 6 extras ; 10 easiest ; 11 street ; 12 Athens ; 14 stye ; 15 cram.

5

Across : 2 green ; 6 fair ; 7 ears ; 8 angle ; 9 lily ; 10 desk ; 11 den ; 13 canoe ; 14 anger ; 17 ire ; 20 sling ; 21 blind ; 22 Erin ; 23 here.

Down : 1 capital ; 2 Gray ; 3 eagle ; 4 need ; 5 prosper ; 11 design ; 12 Naseby ; 15 isle ; 16 Kiwi ; 18 nine ; 19 idle.

6

Across : 1 football ; 6 gruff ; 7 earth ; 8 ear ; 9 adder ; 11 speed ; 13 pumas ; 16 tests ; 18 war ; 19 store ; 20 Eliza ; 21 birthday.

Down : 1 found ; 2 offer ; 3 Boers ; 4 large ; 5 Rhodesia ; 6 goalpost ; 10 era ; 12 Poe ; 14 Maori ; 15 sweet ; 16 tread ; 17 shiny.

7

Across : 6 hide-and-seek ; 7 spar ; 8 site ; 9 arc ; 11 Peter ; 12 owing ; 13 end ; 15 limp ; 17 bite ; 18 composition.

Down : 1 Simple Simon ; 2 Herr ; 3 enter ; 4 uses ; 5 destination ; 9 are ; 10 cod ; 14 Norse ; 16 pipe ; 17 Bath.

8

Across : 1 Cambridge ; 8 ledge ; 9 evoke ; 10 sea ; 11 zones ; 13 sleet ; 15 bogus ; 18 salvo ; 20 lay ; 21 truce ; 22 Reade ; 23 elephants.

Down : 2 Arden ; 3 bless ; 4 ideas ; 5 glove ; 6

Elizabeth; 7 Beethoven; 12 emu; 14 lea; 16 gruel; 17 sleep; 18 Syria; 19 least.

9

Across: 1 dinner gong; 8 imp; 9 monsoon; 11 roe; 12 Dei; 13 deter; 15 ratio; 18 ass; 19 nap; 20 evening; 23 pat; 24 elementary.

Down: 2 imprint; 3 named; 4 run; 5 Oxo; 6 generosity; 7 Windermere; 10 see; 14 trapper; 16 inn; 17 ingot; 21 ere; 22 ire.

10

Across: 1 sprint; 4 zinc; 7 aviary; 8 spur; 9 Austria; 13 blossom; 16 ills; 17 clever; 18 Eyre; 19 Andrew.

Down: 1 sham; 2 rain; 3 Normans; 5 impure; 6 cercal; 10 Simplon; 11 oblige; 12 poplar; 14 ever; 15 crow.

11

Across: 2 shark; 6 Anna; 7 iron; 8 clown; 9 Wick; 10 grub; 11 red; 13 gnome; 14 Uhlan; 17 owl; 20 spear; 21 eider; 22 Ural; 23 trap.

Down: 1 Indiana; 2 sack; 3 alone; 4 King; 5 popular; 11 report; 12 Dudley; 15 Esau; 16 Lena; 18 Oder; 19 trip.

12

Across: 1 sycamore; 6 goose; 7 upper; 8 Ann; 9 linen; 11 Danes; 13 idols; 16 haven; 18 cue; 19 Eliza; 20 larks; 21 envelope.

Down: 1 spoon; 2 clean; 3 mound; 4 Ripon; 5 presents; 6 Gulliver; 10 eel; 12 Ada; 14 onion; 15 scare; 16 Hello; 17 verge.

13

Across : 6 Netherlands ; 7 gold ; 8 Ohio ; 9 E.N.E. ; 11 Horeb ; 12 Leith ; 13 buy ; 15 Java ; 17 Nice ; 18 Cirencester.

Down : 1 Mesopotamia ; 2 Chad ; 3 Troon ; 4 sago ; 5 Adriatic Sea ; 9 ebb ; 10 Ely ; 14 Utica ; 16 Aden ; 17 ness.

14

Across : 1 Bartimeus ; 8 Elias ; 9 Sidon ; 10 the ; 11 these ; 13 Syria ; 15 third ; 18 Laban ; 20 emu ; 21 Diana ; 22 cubit ; 23 Bethlehem.

Down : 2 arise ; 3 taste ; 4 Moses ; 5 under ; 6 Beatitude ; 7 incarnate ; 12 sir ; 14 yea ; 16 image ; 17 death ; 18 lucre ; 19 Bible.

15

Across : 1 Vandal ; 4 feud ; 7 murder ; 8 Owen ; 9 imports ; 13 scutage ; 16 axes ; 17 Attila ; 18 East ; 19 Angles.

Down : 1 Vimy ; 2 Nore ; 3 America ; 5 Edward ; 6 Danish ; 10 Preston ; 11 Assaye ; 12 queens ; 14 Bill ; 15 wars.

16

Across : 1 chance ; 4 prêt ; 7 fuseau ; 8 dire ; 9 endroit ; 13 manquer ; 16 nain ; 17 cigale ; 18 rire ; 19 prince.

Down : 1 café ; 2 aise ; 3 château ; 5 raison ; 6 trente ; 10 dernier ; 11 amener ; 12 entier ; 14 main ; 15 père.

17

Across : 2 soror ; 6 post ; 7 opus ; 8 exiit ; 9 fiat ; 10 ager ; 11 eas ; 13 humus ; 14 etiam ; 17 rus ; 20 Aequi ; 21 umbra ; 22 amor ; 23 domi.

Down : 1 dominus ; 2 stet ; 3 ruina ; 4 rota ; 5 superas ; 11 esurio ; 12 sensus ; 15 lana ; 16 equo ; 18 abeo ; 19 lavi.

18

Across : 2 field ; 6 true ; 7 exam ; 8 linen ; 9 boil ; 10 take ; 11 sip ; 13 tense ; 14 irate ; 17 sun ; 20 aroma ; 21 image ; 22 tidy ; 23 gnat.

Down ; 1 drooped ; 2 fell ; 3 ennui ; 4 dent ; 5 baskets ; 11 see-saw ; 12 picnic ; 15 tart ; 16 wood ; 18 rain ; 19 heat.

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